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SHAKESPEARIANA.

NO. XXXVI. DECEMBER, 1886. VOL. III.

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NOTE.

As was announced in the November number of SHAKESPEARIANA, Professor Thom has agreed to contribute his proposed course of Shakespeare Historical Reading, serially, to the School Department. The Course will consist of suggestions for a course of reading applied to those Plays of Shakespeare which treat of English history, and will be begun in the January number. *King John*, first, will be considered, followed successively by *Richard II*, *Henry IV*, *Henry V*, *Henry VI*, *Richard III*, and *Henry VIII*. Contributions, notes, and various suggestions bearing on these Plays are desired from Teachers, Societies, and Special Students. That which is regularly to be offered in this Department not being meant to displace different or further treatment of the same topics, but to form a nucleus of subject-matter for auxiliary comment and for that more exhaustive consideration resultant from a many-sided observation of the given theme.

In accordance with a suggestion made by the Hon. Sec. of the Clifton Shakspere Society, which it seems good to follow, early notice of the succession of Plays included in the course is given, in the hope that time being allowed for preparation, some special studies may be made and offered.

From the introductory consideration of *The Merchant of Venice*,—chosen as an early yet masterly product of Shakespeare's dramatic workmanship, and as a play which presents few difficulties, is easily popular, and fitly representative,—it may not be found inconvenient, or out of order to pass on to the consideration of works of nearly the same period of the Dramatist's life, and of those earlier Plays in which he tried his strong prentice hand in the picturesque setting of homely traditions, and the re-arrangement of current Stage Histories: in this way seeking to get both the story of Shakespeare's growth and a view of his age and surroundings, before making further special study of great epoch-marking Plays.

In preparation for the course of Historical Reading to be entered upon with the new year, it would be well for Clubs and Classes interested to read in advance the Play of *King John* and some account of the times of John,—(Green's *Short History of the English People*, Freeman's *Outline Sketch*); of the Crusades,—(Cf. Guizot's *History of Civilization*, Scott's *Ivanhoe*, *Talisman*, *Count Robert of Paris*, Lessing's *Nathan the Wise*, (translated by Frothingham); of the Feudal System, and of the Church,— (Cf. Guizot as above for both). Advice for further topical reading, in line with such study, and on prices of books, &c., will be given. Subscribers to SHAKESPEARIANA beyond the reach of large libraries are specially invited to make known their wants as to books, addressing all such inquiries to

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IN MEMORIAM: C. M. INGLEBY.

1823.—1886.

Readers and students of Shakespeare, alike in America and Europe, have been familiar with the name of Dr. Ingleby for nearly thirty years, and will regret to hear of his death, when many years of loving labor seemed to lie before him. He had only recently completed and published an edition of Shakespeare's *Cymbeline*, to which he had given years of study and months of work to make it useful to Shakespeare students, and with the hope that he would be able to edit other Plays with the same knowledge, study, and care. The handsome quarto volume, printed as well as edited with conscientious fidelity, will be a memorial of one of the most learned and accurate Shakespearian scholars of our age. Shakespeare students in America are believed to be numerous enough and desirous enough to justify some sketch of Dr. Ingleby's life and work to appear in the pages of SHAKESPEARIANA, and these lines are written not merely as a memorial of a dear old friend, but at the Editor's request.

Clement Mansfield Ingleby was born at Edgbaston, (Birmingham, England,) on the 29th of October, 1823. His family had been long and honorably known for several generations. One of his uncles was a very famous surgeon, and his father one of the leading lawyers of the town. As a child he was very delicate and was not expected to survive, and the frailty of his health, all through his life, seriously limited the work which his intellect and industry and energy would have enabled him to devote to scientific and literary study. He was privately educated under the masters of the grammar school of King Edward VI, in Birmingham, and afterwards proceeded to Trinity College, Cambridge, (Eng.) where he devoted himself especially to mathematics, and where his name appeared in the second class of the Mathematical Tripos of 1847. He took his B.A degree in the same year, his M.A. in 1850, and his LL.D. in 1859.

On his return to Birmingham he took his share of the work in his father's office, and afterwards in the firm of Ingleby, Wragge & Ingleby. His ample leisure, so far as health allowed, was devoted to metaphysics as well as mathematics, but he soon began to give special attention to English literature, more especially to dramatic literature, and to the works of Shakespeare. His knowledge and love of these brought him into contact with the late Howard Staunton, to whose famous edition of Shakespeare he gave very valuable help. His first Shakespearian paper was read before a literary society in Birmingham in 1850. It was on the "Neology of Shakespeare," and was remarkable for its originality and minute criticism—characteristics which distinguished all his later works. The Staunton Shakespeare was a very valuable contribution to dramatic literature, for Staunton had studied the Elizabethan dramatic authors with extraordinary care, and was thus able to produce a very careful text—to elucidate many "dark passages," and to offer many unexhausted illustrations of references and allusions from his profound and extensive knowledge of the dramatists of the reigns of Elizabeth and James. The three volumes exerted a most important influence on English literature, and led to a sort of Shakespearian "revival" in which text and illustrations threw a flood of light and produced a new race of editors and commentators on Shakespeare's works.

During his residence in Birmingham Dr. Ingleby took an active part in literary and scientific institutions. He was a member of a Debating Society from which some of the best speakers of the day have sprung. He was a frequent contributor to a very early series of Local Notes and Queries, and was a member of a very remarkable little literary society—the "Syncretic Book Club,"—established to provide books of a learned, recondite, or heterodox character which ordinary libraries would not furnish.

His first published work was *Outlines of Theoretical Logic*, in 1850, and he published *An Introduction to Metaphysics*, in 1869, but the larger part of his literary work was in more popular and more pleasant fields, and Shakespeare and his works formed the principal subjects of his later labors.

The famous "Perkins Folio," discovered by the late J. Payne Collier, and made public in 1859, led to a long and angry controversy, in which Dr. Ingleby took an active part. He was a constant visitor to the Library of the British Museum, on very friendly terms with the late Sir Frederick Madden, and when the famous folio was deposited at the Museum for inspection he made a careful study of its pages and came to the conclusion, not only that the manuscript notes and corrections of the "Old Corrector" were modern forgeries, but suspiciously like, if not actually the work of the "discoverer" of the book. This opinion was shared by Sir F. Madden and Mr. N. E. S. A. Hamilton on the assumption that underneath the alleged antique

annotations some pencilled words in a modern handwriting were found by careful and microscopical examination. This sort of evidence appeared on nearly every page, and the conclusion was reached that Mr. J. Payne Collier was the author and forger, and other similar charges were brought against him, and the fierce fight produced a library of books and pamphlets; which, however, have long since passed out of sight, except to curious explorers of the nooks and corners of Shakespearian libraries. The controversy was one of the severest of modern times, and would make a remarkable chapter in a new edition of the "calamities and quarrels" of literary men. It need not be reopened now, and it may suffice to say that while the evidence of absolute modern origin and palpable forgery was overwhelming, it is improbable, if not impossible, that any one of the temperament and careless habits of John Payne Collier would ever have had the desire or the patience to devise and complete so elaborate a series of frauds.

In 1859, Dr. Ingleby published a small thin volume, *The Shakespeare Fabrications*, and in 1859 *A Complete View of the Shakespeare Controversy*, a large octavo volume in which he gave the results of many months of patient labor, research, and criticism. The volume is necessarily *ex parte*—a brief for the prosecution. It is courteous in style but fierce in logic, and the best, and in fact the only narrative of all the facts. A volume of similar size would be needful to give the "other side," and the controversy has died out, for the present, at any rate, until further facts *pro* or *contra* are found. After these two controversial works Dr. Ingleby devoted himself to critical and biographical studies of Shakespeare. In 1875 his *Shakespeare Hermeneutics* appeared, and two years before his pamphlet, *Was Thomas Lodge an Actor?* In 1877 he issued one of his best works for general readers, *Shakespeare, the Man and the Book*, Part I, and in 1881, Part II. These form a volume of rare critical value and literary interest, the result of many years of careful study and elaborate thought.

Another volume is even more widely known, *Shakespeare's Centurie of Prayse*, issued first in 1874; and in a second edition in 1879, edited and augmented by some other "passages of praise" by Miss Lucy Toulmin Smith, whose rare knowledge of English books had restored some tributes of praise, which had not been included in the first issue. The work is quaint as to title, and happy as to design, and has been welcomed wherever it has been known as a fitting literary memorial of the "prayse" of Shakespeare which appeared during the "Centurie" after his death.

The Tercentenary of Shakespeare's Birth was celebrated in 1864, and Dr. Ingleby took an active part in the Festival at Birmingham. He had among other accomplishments and graces a passionate, as well as learned knowledge of music, and still more a voice of exquisite quality and infinite delicacy of expression. At that meeting, as often in private life, he sang some of the Shakespeare songs in a voice

so sweet, yet ringing, in a style so faultless and impressive and with a feeling so deep and sympathetic that "aged ears played truant at his words and younger ears were quite ravished" by his brilliant and silvery tones.

When the New Shakspere Society was established, Dr. Ingleby was one of its Vice-Presidents, and some important works were contributed by him—especially the *Shakespeare Allusion Books:* but unfortunately disputes arose and discussions ended in dissensions, and he left the Society some years ago.

He was an occasional contributor to many of the English periodicals and serials, *The Illustrated London News*, *Saturday Review*, *Once a Week*, *Fortnightly Review*, *Englishman's Magazine*, &c., &c. He wrote for the *British Controversionalist* a valuable series of papers on *Coleridge, the Poet and the Divine.* He also wrote for the same work, some papers on Francis Bacon, on De Quincey, and De-Morgan, on Sir W. R. Hamilton, (with whom he had a long and elaborate correspondence for many years), and he frequently, contributed mathematical papers to other serials, such as the Dublin magazine *Hibernia,* where several of his metaphysical and mathematical essays appeared.

The Royal Society of Literature elected him as a Fellow, and afterwards as a Vice-President, and he gave much attention to the work as well as many contributions and papers. One was *A Miracle Play of St. Cecilia*, another *On the M.S.S. of S. T. Coleridge*, another on the *Philosophy of Coleridge*, and others were on the *Authorship* of *Shakespeare*, and on *Shakespeare's Birthday.*

In 1880 he was invited by the Royal Society to investigate, with Mr. Cecil J. Monro, an attack by Dr. Sloman on the fame of Leibnitz, by a full examination of his valuable manuscripts, belonging to the society, and he prepared a very valuable report vindicating the honour and establishing the fame which had been so severely assailed.

Among the honors of his life he considered the recognition by the Weimar Shakespeare Society, probably the greatest, when he was chosen as one of the two English honorary members of that famous society which has issued the invaluable and most learned *Jahrbuch* for nearly twenty years. It is scarcely needful to say that Dr. Ingleby was on the most friendly and cordial terms with the great German Shakespearians, Dr. Nicholas Delius, of Bonn, Dr. Karl Elze, Prof. Dr. F. A. Leo, of Berlin, and many others.

After his removal from Birmingham, some thirty years ago, Dr. Ingleby went to reside at Valentines, Ilford, in Essex, near London—a stately mansion with a noble lawn, and park, a grand avenue of yew-trees, and famous gardens.

He was one of the members of the literary society of London—the Athenæum Club—and in its library, and his own pleasant library, at Ilford, his literary life was chiefly passed. His uncertain health

often checked his favorite pursuits, which were varied by occasional visits to his many friends. A serious rheumatic attack greatly weakened him in August and September. He seemed, however, to have recovered and to be likely to reach a green old age. The 19th of September he wrote a cheery letter quite in his old pleasant style; but on the 26th he died—honored and mourned by all who knew him best and longest. His cheerfulness and courtesy and kindness were extreme. He was a generous opponent, and a frank and candid friend. His manners were gracious, his temper unperturbable, and he met even a sarcasm with a smile. He was most patient and careful and conscientious, even over the smallest details. He had a bright and pleasant face, a kindly presence, a hearty laugh. Welcomed alike by children and by older folk, he probably never made an enemy and never lost a friend. Friendships of thirty years were never darkened, even by a passing cloud, and memories of the years that are gone will be ever cherished by all who knew one of the gentlest and kindliest of men.

SAM: TIMMINS.

WHY "A MIDSUMMER NIGHT'S DREAM" WAS WRITTEN.

A CONJECTURE.

It seems strange that almost all of those who have made a study of *A Midsummer Night's Dream*, should have accepted so readily the theory that it was intended to celebrate a wedding festival. The play seems to indicate that it was to be represented before Queen Elizabeth and her Court, and the history of the last fourteen years of her reign, which were the earliest of Shakespeare's literary career, show but two marriages of sufficiently prominent persons to have attracted the attention of the Court. The first was the marriage of Earl Essex with Lady Sidney, in 1590. The second was that of the Earl of Southampton with Elizabeth Vernon, in 1598. If the first was the occasion celebrated, it places the chronological arrangement of the play from four to six years too early, and deranges all the internal evidences used for fixing the date of the construction of this play, while if the last was the correct occasion, then the Meres' List was published before the play could have been known to the public.

As the play now stands, especially that part of it in which appears the graceful compliment to the Queen, we can hardly doubt that it was intended for representation at the Court theatre, with the expectation that the movable scenery and the improved machinery then being introduced, would make it possible to be properly represented, since the stationary scenes, and the ordinary arrangements of the *Globe* and the *Blackfriars* would necessarily have made it a miserable farce, if it had been there put upon the stage.

For a correct idea of the difference between the stages spoken of, refer to D'Israeli's *Curiosities of Literature*, article "Masque," and to William Gifford's Introduction to the Works of Ben Jonson, as evidence that at the end of, or just after the close of the reign of Elizabeth, these improvements were in use at the palace, while the quotations made by Sir Walter Scott, from a contemporaneous writer, show that a spectacular exhibition such as Shakespeare describes in this play, as part of Oberon's Vision, was in use as early as 1575, when Elizabeth was received at Kenilworth (not exceeding fourteen miles from Stratford, Shakespeare's home, when Shakespeare was a boy),

by the Earl of Leicester. It is not improbable that he saw this reception and described it from his recollections in this extract.

OBERON: Thou rememberest
Since once I sat upon a promontory,
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres,
To hear the sea-maids music. (II, i. 148.)

This being almost literally in the same language as that used by the writer cited by Scott, (see Scott's *Kenilworth*), and was doubtless a description of the same scene, The Vision of Oberon, which immediately follows the extract just cited, and is as follows:

PUCK: I remember.
OBERON: That very time I saw—but thou couldst not,
Flying between the cold moon and the earth,
Cupid all arm'd: a certain aim he took
At a fair vestal throned by the West,
And loosed his love-shaft smartly from his bow,
As it should pierce a hundred thousand hearts;
But I might see young Cupid's fiery shaft,
Quench'd in the chaste beams of the watery moon,
And the imperial vot'ress passed on,
In maiden meditation, fancy-free—
Yet mark'd I where the bolt of Cupid fell:
It fell upon a little western flower.
Before milk-white, now purple within love's wounds,
And maidens call it love-in-idleness.

This could refer to no one save the Queen, and makes it almost certain that the whole play was designed for representation before her, and intended especially for her gratification, and thus it probably became the pioneer of the *Masques* in the hands of Ben Jonson and his contemporaries, of which class this play and *The Tempest*, are the only specimens of Shakespeare's construction, now known to exist. If it be accepted as true that *The Dream* was intended for Queen Elizabeth's gratification, it would be difficult to fix upon any marriage, so far as history throws any light, in which she was particularly interested, which this play was designed to celebrate. Her whole reign was a warfare against the marriage of her clergy and her courtiers, and the unhappy experience of her mother as a married woman, was well calculated to give her mind an antipathy against any rejoicing on such an occasion, and it may well be doubted whether this play, under all the circumstances—was intended to contribute to the pleasure of any such occasion, even if we confine ourselves to facts outside of the play itself. But when we recall the fact that the mortals described, and especially their loves, are made the objects of ridicule throughout the play it could hardly have been regarded as complimentary to any couple then newly married, or about to be united in marriage. For

these reasons we think it right to doubt as to the correctness of any wedding theory, as suggestive of this play. Also to hesitate as to accepting as correct any speculation as to the date of its composition based upon the time of the marriage of any courtier.

The essay of the Rev. N. J. Halpin (Vol. 14 Shakspere Society Publications) furnishes us a key, which, if properly used, may open a way to a correct solution of the doubt which has arisen, as to the design of this delightful drama. To those unable to procure this essay it is enough to say that it is sufficiently indicated in Mr. Hudson's edition (school edition) of *A Midsummer Night's Dream* and in Gervinus' Commentaries, except that each of these imagine that allusions are to an illicit intercourse between Leicester and the Countess of Esssex, during the lifetime of Walter Devereux, Earl of Essex, the father of the Earl of Essex who was the favorite of Elizabeth. But we think under the circumstances this is scarcely correct, for after the death of Walter, Earl of Essex, Lettice, Countess of Essex, was married to Earl Leicester, while the young Earl of Essex was yet a boy of from twelve to fourteen years. It had been urged that this vision was in allusion to a flirtation, first by Leicester with Mary, Queen of Scots, and afterward with Elizabeth, and that Shakespeare constructed this play to call attention to a contrast between these two Queens. To combat this theory Mr. Halpin prepared his essay, and as his point of departure he confined himself to Oberon's Vision; as already cited, which he uses as the basis of his entire argument and theory. The mermaid on the dolphin's back brings to mind the former relations between Leicester and Elizabeth, during the youth of the Queen and the early manhood of the Earl, then become so well known as to be a part of English history, including his effort to secure her hand and share her throne, his failure in that scheme and his subsequent marriage with the Countess of Essex, the mother of Elizabeth's subsequent favorite. Thus he disposes of any supposed allusion to Mary, Queen of Scots, by showing that one less in rank than a Queen was the recipient of the heart and hand of the British Queen's youthful lover. To trace this allusion to the Countess of Essex, seems to have been the sole aim of Mr. Halpin, and if with him we stop here—we can fully sympathize with Mr. Hudson, when he says, "I am very willing to believe that Shakespeare often took hints, perhaps something more, than hints for his poetry, from the facts and doings of the time, nevertheless, I rather fail to see how any real good is to be gained towards understanding the part from such interpretations of his scenes, or from tracing out such definite relations between his workmanship and the persons, and particulars that may have come to his knowledge. For my part, I doubt whether the innermost sense of the play is any the clearer to me from this ingenious piece of explanation." Yet if we will but carry this investigation a very little farther, we think a flood of light

will be thrown upon "these scenes" and "that darkness will be made light, and crooked things straight." To do this, we have but to glance at the history of affairs that were then occurring around these persons.

We accept it as true that Elizabeth dictated to Shakespeare the construction of a play which would represent Falstaff in love, for the reason that we love to consider our favorite poet, in intimate friendly relations with the great Queen, although really there is but little evidence to sustain this belief. And some, in the same spirit, and without any more evidence, claim a friendly relationship between Earl Essex and Shakespeare, even asserting that the Earl was a patron of the poet. Perhaps this claim is based upon this very drama—this very Vision of Oberon—a want of faith in this claim has induced Mr. Hudson to doubt as to the whole of Mr. Halpin's theory, or at least as to the good to be derived from its advancement. If, however, we may presume that the poet, acted solely upon a desire to gratify Elizabeth, and not Essex, the reasons for his want of faith will have disappeared. In other words if the design was to please her, and not the Earl, then there would be less difficulty in understanding the motive for this play. We have been striving to suggest that the poet intended to convey the idea that *The Dream* was to be exhibited before the Court to please the Queen, by alluding to matters suggested by her early life, and her connection through Leicester, his wife, Countess of Essex—down to her son Robert Devereaux, Earl of Essex, then save Elizabeth the only one alive alluded to in this vision. This then, presents Earl Essex before us as the one to fix our eyes upon. We have therefore but to search for some event connected with his life calculated to excite a desire on the Queen's part to compliment him, and if we can find such an event in most respects agreeing with the work of the poet and in no material respect discordant with it, we think we have accomplished the object we have had in view, that is to say, we have demonstrated that Mr. Halpin's theory leads to a clearer idea of Shakespeare's object in constructing this play than any wedding theory.

In 1588, Philip II King of Spain, sent out from his dominion a fleet equipped and manned in such a manner as to surpass any armament that ever floated on European waters. As evidence that the world so regarded it, it has ever been called "the Spanish Armada." The object of this movement was to overwhelm and destroy the British Empire—the barrier that protected Protestantism, in the world. But the God of Battle interposed, and that great enterprise was defeated by the wind and the waves of the sea, yet the terror occasioned by it, among English speaking people has not yet been forgotten. Eight years afterwards, it was known that the same sovereign, having the same object in view, was preparing another equally formidable fleet,

and all England was anxious to see this object defeated. On the first day of June, A.D. 1596, some English vessels, put to sea, destined for the Spanish coast, and at once sailed into the port of Cadiz, where Philip's preparations were being made, seized and burned all the shipping and material there gathered—captured the city, and before the mid-summer, were again in England. Thereby the hopes of Catholic Europe for the conquest of Protestantism were crushed forever. The commander of that fleet, to whom was due the glory of this great victory, was Robert Devereaux, Earl of Essex, favorite of Elizabeth, Queen of the English people.

Lord Macaulay speaks of this victory as, "the most brilliant military exploit, that was achieved by English arms, on the Continent during the long interval which elapsed between the battle of Agincourt and that of Blenheim," (see essay on Bacon.) It could not be possible that an event so full of matter for rejoicing, to the Court and to the people of England, would be suffered to pass without some manifestation of pleasure, and although no record has been produced showing the character of it, we doubt not that everything was done which was necessary to show the hero that his good deed was properly appreciated. And what thing more appropriate for a conquering hero could be exhibited than the representation of the repose and the reward of the conqueror after the winning of his laurels?

The relation between the Queen and Essex in popular estimation seems to have been a peculiar one. By most of the historians, he is spoken of as her lover, and the chroniclers of that period have done but little to indicate to the public mind the true light in which their relations to each other are to be regarded. The Queen was thirty-four years the senior of the Earl, and a little reflection cannot fail to convince the thoughtful reader that there was but a small portion of loverlike feeling between them, save that kind of affection which is often manifested by a childless old woman toward a youth that has happened to please her fancy. May it not have been that Elizabeth, delighted by the news of this great victory, and proud of the share of her favorite in it, suggested to Shakespeare the creation of a spectacular exhibition, or pageant, to greet Essex on his return to England, and the thought created thereby in the poet's mind, in connection with her manifested delight and his knowledge of their relations in the past, caused these allusions, to indicate to the world the persons intended, and for the purpose of pointing out the interpretation of *The Dream* of the future, which was the union of the conquering hero and the Virgin Queen—Theseus and Hippolyta? In his fancy their foes having been overcome and secure in their mutual love, they contentedly look upon the mad pranks of Puck, and sympathize in his exclamation, "Lord! What fools these mortals be," since only in a dream their difference in years, and Essex's

living wife could have been forgotten, as Ariadne* seems to have been but little of a stumbling block as to Theseus. Perhaps this very *Dream* may have caused the world to look upon these two in the light of lovers ever since its representation, and created a romantic feeling towards them among the narrators who tell, and the auditors who hear their story. The whole time—the beginning, the middle and the end of both the battle and the play, the short space between the end of spring, and the mid-summer of one season being broad enough to embrace it all—is so brief, that it seems but the passing of a rapid and shadowy dream, and that dream, at a season unalloyed by any evil, and therefore termed *A Midsummer Night's Dream.*

After all, it is true that this is a mere conjecture. But is this not true, of all, or almost all, of the thirty-seven plays attributed to Shakespeare? Who knows the aim, or object of at best more than one, or two of them. He has taken no pains to tell the world why he wrote, or what he intended to teach. He has manifested no care that future ages should know why or wherefore he saw fit to amuse those who surrounded him. Less than one half he created was printed during his life, and it is a mere conjecture as to whether he concerned himself as to the existence of his dramas, beyond their representation on the stage. We have therefore, the mere plays, with neither a history nor a tradition worthy of credit connected with them. While in this matter Mr. Halpin has made almost a mathematical demonstration of his theory, that Queen Elizabeth and Lettice, Countess of Essex, were indicated by Oberon's vision, brought together by association with Earl Leicester. Taking this as a direction as to the course to be pursued, we have made but one step farther, to present the son of the latter still associated through these ancient ties with the Queen, and to designate one fact in his history, showing a glorious action in behalf of his Queen and his country, worthy to have been celebrated by this great poet. In taking this one step we think we but follow in the true path indicated by the entire play, and reach a conclusion in perfect harmony with both the poem and history.

JAMES W. ENGLISH.

* Oberon (II, i. 78–80.) suggests and enumerates to Titania, several impediments, in the way of Hippolyta's perfect happiness, if she did not relish "*warmed over affection*," Theseus having already had four wives ahead of her.

STRATFORD-ON-AVON CHURCHYARD,

IN AUTUMN.

The water laps along the wall and sings
A lullaby to those who sleep engirt
By God's encircling arm. Above, the rooks
Chant a hoarse requiem o'er their summer joys
Of nest and nestling gone: a softer note—
The low, far distant murmur of the mill—
All these in harmony, and, over all
And dominating all, the sweetest chimes
That ever drop'd o'er river and o'er lea
Fall from the tapering spire of Avon's church,
Where sleep the illustrious dead; where lies the dust
Of him whose fame immortal liveth still,
And will live evermore; since for all time
All hearts, all eyes that weep, all lips that smile,
He spake with tongue of fire, and cunning art
To read in human nature like a book,
And tell the story to a listening world.
The Year rests from its labours: soon will sleep
With stirless, snow-clad breast, while dearth of leaves
Betrays the linnet's nest. But rest alone,
Not death is with us yet awhile, for see!
The scattered sunshine of the yellow leaves
Gives light and color 'mid the greys and browns,
And roses kiss the cross where "Dear child" lies,
As though they fain would say—"She is not dead
But sleepeth here, and we keep loving watch
Beside her till the dawn of God's own day."
Now stealeth on the hush of eventide—
The moor hen gliding to her osier bed
Ripples the water where the shadows sleep—
Shadows as perfect as the things they seem,
Like loving memories in a faithful heart.
The bells have ceased, and Robin sings good-night
In sad, sweet, plaintive song. Upon my heart
Falls, too, the hush and silence of deep peace,
And sight and sound are gathered unto this—
"Beyond the creeds of men, that libel God,
Beyond the discord of the many deeds
Done in the name of Christ, yet not of Him—
Beyond the wrangling and the strife of tongues,
For ever shines the blessed light of Truth."

Stratford-on-Avon. —MRS. R. S. DE COURCY LAFFAN.

A SCHOOL OF SHAKESPEARE.

SHYLOCK.

Illustration of Outline * for Study of the *Merchant of Venice*, cf. *Mer. of Ven.* (*Globe* edition) I, iii, 34–39, 49–53, 72–98, 162–171; II, v, 11–55, viii, 12–24; III, i, 22–136, ii, 274–292; iii, 1–24; IV, i, 1–400.

I. (*a*) The *Mer. of Ven.* as showing:—
1. (*b*) Differences of Age, of Rank, etc.
(*c*) Effects of Race in Education, etc.
2. (*a*) Relations of Society and of Individuals to Property and to Law.
(*b*) Authority of Law and of Custom.
(*d*) Influence of Race-Prejudice.
4. (*c*) Character-Progression towards Degradation through Misapplied Intellect and Unhealthy Passion.
(*a*) Dwarfing Effect upon Intellect of Cherished Prejudice.
(*e*) Wrong-doing of Society proceeding from Class or Race Oppression.
(*g*) Shylock, blinded by Passion, over-reaches and ruins himself.

Helps in Studying: Dowden's *Shakspere Primer;* Dowden's *Shakspere; His Mind and Art;* Hudson's *Life, Art, and Characters of Shakespeare;* Abbott's *Shakespearian Grammar;* Rolfe's, or Hudson's, or the *Clarendon Press* edition of the *Merchant of Venice* with Introductions and Notes.

Applying some of these headings, as varying standpoints of observation, to the character and the career of Shylock, we observe so soon as we read what he says to Bassanio that he is either an older man than Bassanio or one whose experience has made him cautious beyond his years in lending even on the security of a man so well known to be "a good man" as Antonio (Cf. I. 3. 1–32); we find a few lines further on (ibid. 43–53, 107–111) that his acquaintance with Antonio as a business man is evidently of long standing, and that to the caution of the old trader he joins the suspicion and the habit of

* See SHAKESPEARIANA for November, 1886.

keen discrimination proceeding from his inherited predisposition and his actual experience as a Jew among hostile Christians. To the polite invitation implied in Bassanio's "If it please you to dine with us," his instant and bitter response is "Yes, to small pork"—in the imaginary fumes of which he scents an insult. It will be hard for this man to be kindly and just towards those with whom he can neither eat, nor drink, nor pray (ibid. 38, 39). And yet his help is needed. The three men, so different in race and creed, meet on the common ground of a commercial community, protected in their rights by the same common laws which guard Antonio's life against "the ancient grudge" of Shylock, and Shylock's gold against Antonio's fiercely contemptuous belief that Shylock has no just and equitable title to the ill-gotten treasure wrung by usurious exaction from the passing needs of his fellow-citizens. Whatever their motives, they both bow to the supremacy of the law; and yet Shylock is watching an opportunity of making this law which keeps him safe the instrument wherewith he is to catch Antonio upon the hip and hurl him to his destruction. Shylock's ingratitude to the Society which gives him a home and the opportunity of gratifying his avarice and laws shielding him while so doing, is yet more heinous; for, alien as he is, he has no claim to a legal *status* in this Society except the equitable claim of Custom (at least, so I understand the Custom referred to in III, ii, 280, III, iii, 26–31, and IV, i, 38–39) over-riding the letter of the law originally made for citizens alone, and guaranteeing legal redress for injury to rights of property to all the members of this Society, citizen and alien alike, experience having shown that otherwise the Society would be constantly suffering in its property interests from the rapacity or the dishonesty of its citizens. But in Shylock's haughty soul, gratitude for protection as a trader is entirely swallowed up in furious resentment for the injustice of lack of recognition as a man. The keen, unscrupulous money-lender, Shylock, is protected; he is profitable to the State: the proud, intellectual, vindictive Jew, Shylock, is reviled and spit upon (I, iii, 112–130); he is one of a feared and hated tribe of aliens.

With the failure of Antonio's argosies to come to port in due time, with his consequent inability to meet the obligation of his bond, comes Shylock's opportunity either for revenging himself on all Venice through Antonio, or of foregoing his revenge and, instead, of making friends with the "merchants, the duke himself, and the magnificoes of greatest port" (III, ii, 281–3. Antonio's opposition has "hindered him half a million;" to put, now, not only Antonio, but the duke and the magnificoes under lasting obligations would ensure him the gain of many millions, it would seem; to make friends would 'bless' him with untold 'thrift.' But common sense, business prudence, selfish interest, even his avarice, strong as it is, must give way to his thirst for revenge rendered irresistible by his pride of intellect which makes

him revolt at the idea of being "made a soft and dull-eyed fool, to shake the head, relent, and sigh, and yield to Christian intercessors" (III, iii, 14–16). He is intoxicated with his feeling of superior intellectual ability to the great merchant, Antonio, whom, now fast within his clutches, he contemptuously describes as "the fool that lent out money gratis" (III, iii, 2). He exults, beholding Antonio's plight, that *he* never has been such a fool as to do that! And yet his keen penetrating mind, reeling with the tumult of passion within, fixing its gaze only on the goal toward which it seems to be moving resistlessly, fails to perceive in the shadow of his precious bond that same obstacle that already probably has deterred him from attempting to take on other Christians a revenge only less sweet than this on Antonio—Antonio over whom he is now gloating with a ferocity of delight too deep for noisy outbreak. That obstacle is the penalty denounced by law against the alien if "by direct or indirect attempts He seek the life of any citizen" (IV, i, 350–51. Hitherto he has avoided any penalty of law, because, his judgment being clear, he has always seen how to stop just short of it. He has lived by his head alone; he has long since put away his real affection in his wife's grave; he has never been a father to his daughter; he has hated the Christians; he has loved money; he has hoped for revenge; he has endured, waiting and watching. Now for the first time he asserts himself as a Jew who is also a Man and no longer a mere money machine; he proclaims himself human, championing the cause of justice, of society, of humanity. He does not know that bad passions have eaten the humanity out of him and left him nearly pure devil. He feels that he is a mighty force, as he thunders at the Duke for "justice and his bond;" and he is awful. Successful hitherto in crushing with his forfeitures such men as Antonio and others have not delivered from his power (III, iii, 21–24), his thirst for Antonio's blood keeps him from perceiving the difference and the danger to him in this particular forfeiture which goes beyond the ground of property, common to Antonio and himself, and attacks life, peculiar and sacred to each. He has refused thrice the sum of his bond, thereby declaring his aim to be no longer the property at stake but the penalty of the bond, thereby also changing the real nature of his suit and putting himself beyond the protection of Custom and within the penalty of the criminal law by virtually asking the Court to help him murder a citizen under the forms of a mere civil suit. This is what Bellario and Portia see plainly enough. Ordinarily, so would Shylock, but not now; for now he is fascinated, like a famished beast by this terrible blood penalty. His whole soul seems to be sharpening his knife; his whole mind seems absorbed in picturing how he will stab this knife into Antonio's breast—will draw its keen edge through the red flesh, making the blood spurt—will thurst his greedy fingers into the gaping wound, and, pressing it wider open, will cut deep down underneath

and pull out the quivering lump of raw flesh. Outwardly calm he is really beside himself. Clinging to the legal letter of his bond and what it gives, he no longer reflects on what it does not give; he hardens his heart against doubt as against remonstrance. The self-generated surge of passion sweeps him from his feet and blinds him, and when it lets him down, he is lost. To Portia's calmly judicial statement that, under the law, he himself is a criminal at the Duke's mercy (IV, i, 346–363), he makes no answer; like a flash of lightning reason returns and his cool, pitiless intellect shows him that his wealth and power are gone along with his revenge, that he is ruined, and that he has ruined himself. His punishment is complete. Henceforward "which way he flies is Hell: himself is Hell."

And yet after Shylock goes out of Court a broken man, we feel more sympathy with him than at any other time. For we see that his wrong-doing is in part the instinctive rebellion of his human nature against the wrong-doing of the Society around him, which has refused to recognize him fully as a man, because he happens to belong to a proscribed class in the community, and which, consequently, has taught him the lesson of hate and revenge from his cradle, and now crushes him for "bettering the instruction." Be it remembered however that this Society is not responsible for his choice of the bad, since it has also taught him the lesson of kindliness and mercy. It bore with him and protected him in the exercise of his rights, wicked though that exercise was: but when he attacked the life of its members, Society turned upon him and crushed him.

W. T. T.

SHAKESPEARE PRIZE EXAMINATION ON *THE MERCHANT OF VENICE.*

1. When was the *Merchant of Venice* written, and when printed?
2. Is the present form the original, or probably a revised one?
3. How are the upward and downward limits of the date of the play fixed?
4. State briefly the method of determining the chronological order of Shakespeare's plays? Its value?
5. And where, according to this scheme, does the *Merchant of Venice* come?
6. With what earlier play is it compared in some particulars. On which play is it an advance?
7. Where did Shakespeare probably find the plot of the *Merchant of Venice*?
8. What are the main sources of the plot most resembling the *Merchant of Venice.*

9. What additional hints for his plot do the *Clarendon Press* editors think Shakespeare may have gotten elsewhere.

10. Wherein is Shakespeare's originality in the play? Can you illustrate from any other great author whom you have read?

Explain fully the *grammatical* usages in the following passages:

11. I, 1, 35.—*But even now* worth this, and now, worth nothing. III, 2, 169–171.
12. I, 1, 93.—As *who* should say "I am Sir Oracle." I, 2, 45.
13. I, 1, 126.—Nor do I now make moan *to be abridged.* I, 1, 154; III, 1, 431.
14. I, 1, 148.—To shoot another arrow that *self* way.
15. I, 2, 100.—You *should* refuse to perform your father's will if you *should* refuse to accept him.
16. I, 3, 4.—For *the which* Antonio shall be bound.
17. I, 3, 7.—*May* you stead me?
18. I, 3, 146.—Seal me there *Your* single bond.
19. I, 3, 163.—Whose own hard *dealings teaches* them suspect.
20. II, 2, 124.—Put the liveries *to making.*
21. II, 4, 13.—Whiter than the paper it *writ* on Is the fair hand that *writ.*
22. II, 5, 52.—Perhaps I *will* return immediately.
23. II, 8, 33.—*You were best to tell* Antonio.
24. III, 2, 224.—If that the youth of my new interest. III, 3, 30.
25. III, 2, 230.—My purpose was not *to have seen* you here. V, 1, 204.
26. III, 2, 247.—Contents in yon same paper *that steals.*
27. IV, 1, 283.—A wife *Which* is as dear to me as life itself.
28. V, 1, 200.—Or half *her* worthiness *that* gave the ring.
29. V, 1, 201.—Or your own honor *to contain* the ring.

(*a*). Give other illustrations if you can and show by the meaning of *contain* the position of Latin derivatives in Elizabethan English as compared with Modern English.

(*b*). Causes of the great influx of Latin words during that period.

(*c*). Light thrown by the discussion upon Shakespeare's learning as a Latin scholar.

(*d*). Any other instance of a great author's use of words said to be *un*-English at *a transition* period of the language.

Explain in the following passages the Shakespearian meanings or usages unfamiliar or changed in Modern English; also any other matters:

30. I, 1, 11.—Or, as it were the *pageants* of the sea.
31. I, 1, 78–82.—

> Let me play the *fool.*
> With mirth and laughter let old wrinkles come,
> And let my *liver* rather heat with wine
> Than my *heart cool* with mortifying groans. III, ii, 86.

32. I, 2, 142–3.—The *condition* of a saint and the *complexion* of a devil.
III, 1, 32.—It is the *complexion* of them all to leave the dam.
33. I, 3, 42.—How like a *fawning publican* he looks.
34. I, 1, 113.—And spit upon my Jewish *gaberdine*.
25. II, 2, 110.—I have *set up my rest* to run away.
36. II, 2, 167.—Well, if any man in Italy have a *fairer table*.
37. II, 5, 43,—Will be worth a *Jewess' eye*.
38. III, 1, 93.—Would she were *hearsed* at my foot.
39. III, 1, 126.—It was my *turquoise;* I had it of Leah when I was a bachelor.
40. III, 2, 63.—Tell me where is *fancy* bred. Probable meaning of the song.
41. III, 2, 242.—That *royal merchant*, good Antonio.
42. IV, 1, 50–51.—*Affection*, mistress of *passion*, sways it to the mood.
43. IV, 1, 180.—You stand within his *danger*, do you not?
44. IV, 1, 254.—Nearest his heart. Those are the very words. I, 1, 3, 152.
45. IV, 1, 324–331.—Explain this speech of Portia.
46. IV, 1, 380–390.—Explain this speech of Antonio.
47. V, 1, 59.—Is thick inlaid with *patines* of bright gold, or, *patterns?*
48. V, 1, 61.—But in his *motion* like an angel sings.
49. V, 1, 109.—The *moon sleeps* with *Endymion*. Whence so many classical allusions in Shakespeare as compared with modern writers?
50. V, 1, 199.—If you had known the *virtue* of the ring.

ÆSTHETIC.

51. As its name suggests, what is the material, so to speak, of the *Merchant of Venice* as compared with some others of Shakespeare's plays?
52. Antonio's character and his part in the play.
53. Development of character in Bassanio.
54. Launcelot in himself and in his relation to others. The Launcelot element in *Hamlet;* in *Macbeth;* in *King Lear?*
55. Shylock in the early scenes of the play.
56. Is Shylock's love for his Religion and his Sacred Nation a genuine one as compared with Antonio's philanthropy? See his talk with Tubal, and Tubal's apparent feeling for him. Compare him briefly with Nathan the Wise?
57. Does Shylock already look forward to compassing Antonio's death when he proposes the pound of flesh forfeiture? Your reasons.
58. Compare Shylock and Macbeth as to the progression of their natures?

59. What is it in the characters themselves that enables Shakespeare to satisfy our ideas of retributive justice, while permitting Othello and Lear and Hamlet to perish, and yet letting Shylock and Iago live?

60. Jessica's character and conduct, particularly with reference to Shylock's influence and training, by contrast with Portia's home influence.

61. Compare the character-progression in Portia with Lady Macbeth; with Goneril, with Imogen.

62. Is Portia's intellect masculine in its grasp? How is it that she beats Shylock in their contest?

63. Is the Fifth Act necessary dramatically or not; and its relation to the rest of the play?

64. The Fifth Act as showing the working out of the principles of good and evil. Why does Antonio appear in it and Shylock not?

65. Compare the Fifth Act with the Fifth Acts of *Cymbeline*, *Lear*, and *Hamlet*, so as to show how good could triumph positively in the *Merchant of Venice* and *Cymbeline*, and only negatively in *King Lear* and *Hamlet*. Compare with final result in Tennyson's *Enid*.

66. How does Shakespeare set about delineating his chief characters as compared with other authors? Importance of his secondary personages in this particular.

67. What do you think of Shakespeare as an artist? Illustrate by his groupings of characters in *Merchant of Venice*: in *King Lear*.

68. By single scenes, and by contrast of scenes in *Merchant of Venice*; in *Macbeth*?

69. And by contrast of plots and of incidents in *Merchant of Venice*; in *King Lear*?

70. What seems to you Shakespeare's value as a Moralist? and do you regard him as having moral teaching distinctly in view in his works?

71. What is the ethical import, the life lesson of the *Merchant of Venice*?

72. Shakespeare's last plays as showing his general and personal view of life; his last years compared with Bacon's and Milton's.

73. What do you think of Shakespeare the man, and his own character-progression as shown in his works? Compare Mrs. Cowden-Clarke, Taine, and others.

Below are given some of the answers to these questions by Miss Bessie Porter Miller, which form a continuation of the Study of Shylock. W. T. T.

51. In others of his plays, such as *Macbeth*, *Romeo and Juliet* and *Othello*, Shakespeare uses as his chief material human traits and passions, and the development and transformation of character caused

by their growth and action in individuals. Thus in *Macbeth*, we have an exposition of the power and evil of undue ambition; in *Romeo and Juliet*, of the nature and power of love; in *Othello*, of jealousy. But in the *Merchant of Venice*, there is an additional element in the material upon which he works. Here he treats of human beings with a view not only to their relative attitudes with regard to human emotions, but also with regard to what is perhaps a less elevated, but nevertheless an indisputable and necessary connecting force in civilized human society,—worldly possession. Employing this two-fold material, then, of passion and property, we would naturally expect, as is the case, to find in this play more lessons applicable to the every-day affairs of life than in almost any other of Shakespeare's plays.

55. In the first two scenes in which Shylock appears, he is as hard, as cold, and as keen as glittering steel. Throughout the play, the effects of his intensely active intellect are to be seen; for every word he utters hits the mark with a suddenness and an unerring precision that is at once startling and terrifying. But in these early scenes, before his passions are roused to activity, he is shown as the shrewd business-man, ready and willing to sacrifice anything for the sake of his idol, —money. In each one of the sudden moves he makes in I, 3,—in his rapid, but sure calculation of the relative value of mercantile ventures, in his quick perception of his advantage over the Christian who would borrow of him, in his shrewd defense of his use of the interest system, in the wily and plausible way in which he drives the proud merchant into the snare he has for him,—the acuteness of intellect and promptness of action which came so near making him the victor over Antonio are apparent. So in I, 5, the mean littlenesses into which avarice will betray a man are clearly shown, giving an additional hideousness to a picture already repulsive.

56. I do not think Shylock had a genuine love for anything but his gold. But beyond that, probably the nearest approach to affection of which he was capable was his feeling towards his nation. Even in the intensity of his antagonism to the rest of the world, he found himself inevitably associated with the other members of his tribe; and a position of partisanship being thus forced upon him, his intense pride caused him to assimilate as far as possible an emotion of loyalty naturally foreign to his nature. On the other hand, Antonio's philanthropy grows out of his own generous, kindly nature, the tendencies of his age alone preventing it from extending as far as the Jew himself. Shylock and Nathan the Wise stand at the opposite poles of national character;—Shylock embracing all that is most repulsive, Nathan all that is most noble among Jewish traits and Jewish characteristics. While Shylock's egotistical one-sidedness can

only be forced under protest to espouse the cause of his tribe, Nathan's large heartedness causes him to admit the whole world into his brotherhood.

57. I think not. As Shylock himself stated, Antonio had already hindered him from gaining half a million; and, prompted by business motives, his great object in exempting Antonio from the payment of interest was to place him under an obligation and so get him in his power. The condition of the pound of flesh was, I think, little more than a sudden thought, prompted by his animosity toward the Christian as affording, possibly, but not probably, a chance of feeding fat the ancient grudge he bore him. It was quite natural that he should, as Jessica declared, often express his desire for revenge upon his business-enemy without having the least belief that his opportunity for revenge would ever come. As it seems to me, the most cogent necessity for the presence of Jessica in the play is that her flight with a Christian lover may arouse the fiend within her father to the pitch requisite for the prosecution of Antonio.

58. In Macbeth, we have the history of the debasement and ruin of a soul which was at first, as human beings go, a noble one. In the case of Shylock, the debasement had already proceeded to a considerable extent; but the completing steps in that process, and his final ruin, were yet to be accomplished. The suggestion of a great crime comes to Macbeth and is allowed to linger there. It is received, not only with toleration, but with strong encouragement by his wife, the person who has the most influence with him; and with her aid and active co-operation, the irrevocable deed is committed. But though the deed is outwardly completed, its inward impress is a plague-spot which increases and spreads until the man's whole soul is black, and his spiritual peace forever destroyed. Crime after crime is perpetrated, one hallowed affection after another is weakened and dissolved, until finally, when he hears that his wife, goaded on by anguish and remorse, is dead, his only expression is one of selfish regret that it had not "come hereafter." The depth of his degradation has been reached; and he shortly after gives up the ghost, filled to the last with savage rage and disappointment, and utterly hopeless as to the life to come.

Shylock lacks much of the natural nobility of Macbeth, and many steps in his downward progress have already been taken before the opening of the play; but there is nevertheless a strong similarity in the progression which takes place in the two characters. In an evil moment, the thought comes to him of inserting within the bond between himself and the Christian the condition relative to the pound of flesh. Prepared by his former yieldings to evil promptings, he has not even a thought of resistance; and by a few cleverly turned sentences he gains the easy acquiescence of Antonio. The thought

of the forfeiture constantly recurs to him, and his nature grows more in harmony with it with every recurrence. His daughter's flight with one of Antonio's friends gives an added impulse to the purpose already shaping itself within him; and he becomes in mind, what he sought to become in deed,—a murderer. It is true that the completion of the deed is not allowed to become a reality; but his spiritual ruin is nevertheless final and complete.

59. The activity or inactivity of conscience, the distinguishing glory of Man. Its active working in Othello, Hamlet and Lear causes them to realize and to repent bitterly the wrong done by them, thus forming in itself the sharpest punishment which could be inflicted. So that, while it is in full accordance with retributive justice that they should perish, yet the mercy which is ever granted to those that truly repent is shown in the fact that death was the thing most desirable to them. Desdemona has met with her death at Othello's own hands; Cordelia has perished in the attempt to aid her father; and Ophelia has been brought to an untimely grave chiefly through Hamlet's treatment of her. Any one of these three men, to find happiness, must find it in the life hereafter; and in view of their deep repentance, it is the very refinement of retributive justice to keep them no longer in this world of suffering and sorrow. With Shylock and Iago the case is widely different. In the pride of individual strength and intellect, they have in malice afore-thought committed crimes the most heinous against their fellow-men; nor, even after their downfall does that same pride permit them to acknowledge or to strive to redress the evil which they have done. So that it becomes the truest justice and the most efficacious punishment to humble and to mock them before the eyes of all mankind, and to leave them to drag out a miserable existence in all the wretchedness and humiliation of conscious impotency.

B. P. M.

HINTS FOR STUDY.

In a useful and well considered little book called *Hints for Shakespeare-Study*, Exemplified in an analytical study of *Julius Cæsar*, (published by Dighton Bell & Co., Cambridge, 1884, 8vo. pamph. 63 pp.) Mrs. Mary Grafton Moberly offers help to students in the preparation of the Shakespeare work required by the Cambridge (England) Higher Local Examination for Women. Though the suggestions given are especially intended for candidates for this Examination, yet as Mrs. Moberly says in her preface, the work done on a Shakespeare-play for examination purposes and that done by students working independently of examinations, and with a less restrictive aim, should be very nearly identical, and there are many such students who may be glad

to hear of a method of study and avail themselves of helps which have stood the test "of practical and acknowled success amongst that class of students for whom originally they were intended."

The two aims in study of any book, the right understanding of its sense, and the higher appreciation of its purpose and beauty, cannot be widely separated. Mrs. Moberly urges her readers "to combine the processes of understanding and of appreciation from the very first by studying one act at a time in both ways," applying to it "first that study of word meanings, of grammatical difficulties, and of allusions which is necessary to enable you to grasp the accurate sense," passing on next to an examination of the musical form of the play, of its rhythm, metre, &c., and then, finally, devoting your best powers to a vivid realization of the scenes and characters which that act presents to you."

Not every one will agree in putting the attainment of the accurate sense before the receptive process, free from all conscious effort, which is involved in the appreciation of a play. In fact, it does not come first. An inspiring delight in the Beauty and even in the Art of the Play, as a symmetrical whole, comes to the thirsty Reader or the rapt Play-goer before the accurate sense is grasped, before pregnant distinctions between Modern and Elizabethan English and Customs are understood, before the significance of Classical or of Folk-lore allusions is made plain, and before the working of the delicate mechanicism of rhythm and metre is revealed. The sense is appropriated by means of the universal language which genius always uses, before the accurate sense is laid hold of by careful study and wider knowledge. It is the free, fresh pleasure found in the instinctive appreciation of the Plays which should stimulate the reader to become the student. His delight will not lessen, with careful, perhaps even tiresome examination of the parts that compose his pleasure; it will grow.

Mrs. Moberly, perhaps, would not mean to exclude the priority and use of this unsophisticated appreciation of Shakespeare. But in giving here an epitome of her excellent and thorough method of study so far as it may apply to *The Merchant of Venice*, or to other Plays, instead of to *Julius Cæsar* merely, it may be well to urge that the prior use of familiar reading and untutored liking be allowed their natural way in leading the reader from reading to study. In Shakespeare as in Religion, everyone has his inner revelation which it is well for the world that he should express and not well that he should impose. And so the present writer feels impelled to express but not impose a notion SHAKESPEARIANA has elsewhere advocated (see *A School of Shakespeare*, in October number) that some reading and general appreciation of the Plays should precede detailed study. For this reason; that rawly undertaken study, without the initial ground of liking being secured, and the aptitude of familiarity being established, is prone to misguide one to a pedantic plodding in by-paths in pursuit of

"base authority" for that which is Heaven-descended, though Earth-moulded

So the full perception of the dramatic power and the thought of the Play may not only round out and reward careful study, a precedent and growing inkling of it may surround your study like an atmosphere, and stimulate the breath of your understanding.

Mrs. Moberly makes three essential divisions of the study advised and calls attention successively to the Sense, to the Form, and to the Thought of the Play. That each of these involves the other, and in the Work itself goes to make a beautiful coherent Whole, you will not need to be advised if you have appreciated the Play at all in reading it, and you will feel it the more if in this light you study it, turning your consideration to the SENSE OF THE PLAY in examining *word meanings*, *grammatical peculiarities*, *allusions*, and *circumstances*, (Source, Date, and Historical background); to the FORM OF THE PLAY in examining *Rhythm*, and *Metre*; to the THOUGHT OF THE PLAY in seeking *its pivotal fact*, *the motives* bearing upon, *the consequences*, growing out from this central point.

In the study of the sense of the play it is advised that you "read the first scene slowly through without turning to the notes at all. As you read, underline in pencil each word, of the meaning of which you are doubtful,—or the derivation of which seems to promise a special interest,—or which seems to you to be used in a sense somewhat different from the usual modern sense conveyed by it." At the same time notice and mark down the margin puzzling combinations of words, and odd constructions which will require Grammar study. Then turning to the notes given in the Rolfe or Clarendon Press edition you use, and disregarding those which explain to you what seems to you entirely clear, select those which offer you a needed explanation. You will find, probably, that in reading you have neglected to underline some words that you needed to understand better.

You may find, also, that you have marked some not noticed in the notes, and of which you must seek explanation elsewhere. SHAKESPEARIANA would be glad to receive questions about any such points to publish here that they may receive the consideration of those interested in such study, and the explanation of those capable of giving the help required.

"In doing this word-work you will find," Mrs. Moberly continues, "that your underlined words fall naturally into two groups. To the first belong words whose derivation is interesting. These are mostly explained in the notes." If they fail to give you a derivation you may wish to find, you may hunt it out in an etymological dictionary, Chambers or Skeats,—or in the glossaries appended to the Clarendon Press editions of Chaucer, Milton, or other English Classics,—taking up this independent study of derivation, unless you have leisure to pursue it further,—only so far as the meaning of the

text seems to require it. The second group of underlined words, not made prominent by the giving of derivations, and not always noticed, is of great importance. These are words which are in constant modern use, and which convey a clear meaning yet do not now give the shade of meaning with which Shakespeare used them and by passing inconsiderately over this difference the force or beauty of his passages is lost. In referring to your notes for enlightenment on these two groups the caution Mrs. Moberly gives is worth heeding.

"Set to work to master mentally the sense of the useful notes, selecting that part of each explanation which really elucidates the meaning sought, nor less, nor more. Learn the derivation given. Nothing gives so firm a grasp over a word, as a knowledge of its root. Be careful too, to be able to give from memory just so much of the context of each underlined word, as is necessary to show its use in the text."

And so in taking up the study of grammatical peculiarities, for which study you will find Abbot's *Shakespearian Grammar* necessary, it will do you little or no good to read the rules and write down the information gained, you must master the sense, trust to your own intelligence, and having turned the hard sentence over and over in your mind along with the context, its meaning will dawn upon you, and you will be able to make an independent application of your rules.

As to allusions, mythological or historical, it will prove a wholesome and interesting task for you to hunt out and place these points. Mrs. Moberly wisely urges you not to "neglect to do so, through want of clearly realizing what you know. It is so easy to mistake a vague idea of a fact for clear knowledge of it! And there is a very large class of students whose early education has never furnished them with any *general* knowledge of History and Literature," and who need to attain to the culture supplied by just such thorough study. "Your best plan is to make a separate list of allusions quoted from the play, leaving a few lines below each, to be filled in, *from memory*" of the information given in the notes, "with those further explanations which are the result of your own research. The bearing of these allusions on the text is often exceedingly forcible. When you have really mastered them, you will be surprised to find how much insight and power of realization you have gained.

In the study of the Form of the Play,—its rhythm, "the pleasant harmonious recurrence of accented syllables," and its metre, "the measuring or arranging of a rhythmical passage into ordered divisions, as a melody is divided into bars,"—a musical ear, the practice of reading aloud with a good reader, and the study of the principles and laws of scansion, all may aid toward giving you a sense of the varied harmony and strength of Shakespeare's blank verse.

Having acquired some knowledge of scansion and put it into practice by scanning some lines of the Play, it would be incalculably valuable to you to learn passages by heart. "There are so many

beautiful speeches, which, having been studied both as to sense and form, can be learnt by heart with ease and delight. Such knowledge of them is most useful in fixing in your mind the results of your hard work and in saturating you with the beauty of the Play. Nothing will so impress you with the beauty of its form, as this learning by heart and then repeating aloud the passages learnt. All mechanical helps towards good reading will be furnished by the study of scansion." But just as beautiful play in music requires, over and above mechanical knowledge of the value of notes and of rests, of bars and of accent, &c., intelligent and emotional rendering of the composition played,—"so beautiful reading conveys by a thousand shades of time and tone, that full appreciation of the thought of the verse read which must underlie the knowledge of its structure."

To this knowledge of the thought of the play all your technical work must lead you and prepare you, if your study is "to become a fertilizing power for ever after in your intellectual and moral life." Here you must work independently of rules, for what you want is your own vivid impression of the play to show you to the utmost the living characterization, the deep significance of speech, the environment and picturesque dramatization of the acts of the men and women in whom Shakespeare put the breath of life, to make you feel the rush and preparation of events towards the central point of the dramatic order, and to carry you on with a "myriad minded," enjoyment, possessing all it sees, through the resolving parts of the shifting scenes to the rich, resultant close.

The relation of the Play to other work of Shakespeare, its place in history, its source in other literature, only remains to be studied. "Begin with considering the date of the play, and put Date as your first heading for this study of circumstances. Underneath, put down what the date is and the reasons for assigning it. Take great care not to transcribe wholesale the books you consult. Do not write at once. Read through what you have to read first; then mentally arrange your facts as compactly and logically as you can, then finally *note* them down in condensed form."

Treat the information you may gain as to the source of the play, or the relation the play may have with real history, in the same manner. Read first, and then make your notes." If you would like to see for yourself how Shakespeare worked life into quaint and crude models the materials are all made ready for you by Professor Morley in the cheap little paper covered edition of *The Merchant of Venice*, in which *The Adventures of Giannetto*, Alexander Silvayn's story, *Gernutus* the *Jew of Venice*, and the passages in the *Gesta Romanorum*, the *Cento Novelle Antiche*, the *Confessio Amantis*, and the *Decameron*, are given side by side with the pages of that gay and sad, significant and light minded, tragical and all-bewitching comedy which is so pervaded with the youthful, but confident and masterly Art of the Poet within sight of his conquered domain.

C. P.

CORRESPONDENCE.

And yet a maiden hath no tongue but thought.
—*Mer. of Ven.* III, ii, 8.

Is there any generally accepted interpretation of this line? This question came up when reading *The Merchant of Venice*, some time ago, with a class composed chiefly of young women from 15 to 18 years of age. They differed among themselves as to the exact import of the line, and we could find no note on it in any of the half-dozen annotated editions to which we had access. Perhaps some of your readers might be interested in a short account of our discussion on the matter.

The first interpretation offered was that Portia loved Bassanio, but felt herself restrained from telling him so by maidenly modesty and social conventionality. This view was supported by a reference to the scene between Ferdinand and Miranda in the *Tempest*, III, i. Miranda feels the restraining force of "bashful cunning" as she calls it, as much as Portia; but not being a society lady like the latter, is untrammeled by the further bond of conventionality, and so is able at last to break through the one restraint and say—

Hence, bashful cunning!
And prompt me, plain and holy innocence!
I am your wife, if you will marry me.

A second suggestion was that the meaning might be, "a maiden speaks just what she thinks,—tells the plain unvarnished truth. This was considered to fit in well with the previous line,

But lest you should not understand me well.

"And yet why shouldn't you understand me. I'm telling you the simple honest truth." It was objected to this view that, a few lines above, Portia had told Bassanio.

There's something tells me, but it is not love,
I would not lose you.

Whereas it is quite apparent from her whole speech, and from her conduct throughout the scene, that she is passionately in love with

him. A more general objection was ungallantly insinuated in the question, Does a maiden's tongue always speak just what is in her thought? It was decided to leave this to the arbitrament of Poetic authority. On the side of the yeas only one quotation was forthcoming,—Rosalind's.

> Do you not know that I am a woman?
> When I think I must speak.
> —*As You Like It*, III, ii, 263.

The implication being that what she speaks is the exact counter part of what she thinks. On the other side, Chaucer, Byron, and Allan Ramsay were called into court. From *The Gentle Shepherd* was quoted—

> When maidens, innocently young,
> Say often what they never mean;
> Ne'er mind their pretty lying tongue,
> But tent the language o'their e'en.

Negative certainly, but so sweetly and daintly put as to be almost, if not quite complimentary to the maidens. Byron testified that—

> The charming creatures lie with such a grace
> There's nothing more becoming to the face.

Almost semi-complimentary also. But the Wife of Bath blurted out with down-right sledge-hammer ruthlessness,

> Half so boldely can ther no man
> Sweren and lyen as a woman can.

The proposer of the question then offered Scott as a witness to the truthfulness of the maidens.

> Just at the age 'twixt boy and youth,
> When thought is speech, and speech is truth.

This of course was instantly met and offset by David's testimony that,—

> All men are liars.

The third interpretation given of the line was that Portia thinks thoughts which she would like Bassanio to know, but is unable to clothe them in speech, feeling like the Laureate,

> Oh that my tongue could utter
> The thoughts that arise in me.—

And that perhaps she is even a little lovingly angry with him at not being able to divine these thoughts without the intervention of speech. The proposer of this view thought that there should have been as close and perfect sympathy of soul between the lovers as was between Tennyson and young Hallam, when—

Thought leapt out to wed with thought,
Ere thought could wed itself with speech,

that he should have been able to read her thoughts as clearly as Venus did those of Adonis when—

His meaning struck her ere his words begun.

We had to finish our discussion just as we began it—with the question—Is there any generally accepted interpretation of this line?

A. CAMERON.

Civil as an orange.
—*Much Ado*, II, i, 304.

Will readers of SHAKESPEARIANA kindly throw some light on this phrase?

Medford, Massachusetts. A. G.

SHAKESPEARE SOCIETIES.

It is desired to give here, serially, account and report of the work of all Societies, Clubs and Classes engaged in studying or reading Shakespeare. Reports of work are wanted, prefaced by some account of the beginning and progress of each Society. Its history, that is to say, is wanted as well as its minutes, news of its studies, or of the investigations it may have made. Each Society, inclined to promote a plan looking to the general good, is invited to send the necessary data as to :

1. When it was formed ?
2. How it was organized ?—Constitution, or general rules ?
3. By whom and where ?
4. Its present list of numbers, designating officers.
5. Its way of working. Difficulties. Changes found advisable, and why. With observations on any of these points that may be thought of interest, and with report of work in hand.

The Clifton Shakspere Society.—Since its formation in 1879, the Clifton Shakspere Society of Clifton, near Bristol, England, has followed steadily a systematic course of reading and study, and has been able to accomplish thereby, as is well-known, a full measure of good and useful work. That it has been enabled to exert so fair an influence is due, doubtless, to its persistency in putting into practice the very spirit of the motto prefixed to the Programme of its Eleventh Session :

> " I profess not talking ; only this—
> Let each Man do his best."
>
> —*1 Hen. IV :* V, ii, 72.

The Clifton Society now numbers twenty-five members and seven associates, and by its rules can not pass this limit. There are besides five corresponding members, the number being limited to six. Mr. H. O. Halliwell-Phillipps is the fifth member, he having been chosen within the present year. Members of this class, without being subject to the payment of the usual entrance fee and subscription, are invited to join in the work of the Club by sending occasional communications to be read at the Critical meetings. This is a valuable feature of

Club-work, and indicates a way to bring in a breath of fresh air from the outer world, for which the ordinary, insulated Club would be the better.

The Rules and By-Laws have been already given in this Magazine, (Vol. I. p. 93), but the provision made in them for preparing future work, for the government of the Library and for informal discussion, though they are very simple, are suggestive and are repeated here as worthy the attention of other Clubs. There are two meetings a month, at the first, the play is read in parts; at the second, papers on it are read and criticism offered. The rule reads:—

At the last meeting in each Session the work for the next Session shall be arranged.

The Secretary, twelve days before the reading, shall send to each member a form for selecting the cast of the parts in the play to be read. The cast of the parts shall be made by the Secretary from the returns forwarded by the members. The Secretary shall, at least five days before the evening for reading give to each member and associate notice of the meeting with a copy of the final cast.

* * * * * * * *

The Library fund, formed and maintained by donations from members and others, shall be managed by a Committee, consisting of one lady and two gentlemen with the President and Secretary as members *ex-officio*. From this fund no book shall be purchased for the Society without the approval of three members of the Committee.

The books and publications belonging to the Society shall be kept at the Secretary's house. Each member and associate shall he provided with a catalogue of the Library, and shall be able to obtain any book required, recording the loan in a register kept for the purpose.

* * * * * * * *

When time permits after the disposal of the papers and discussion thereon, or in the absence of any paper, the criticism of the play shall be conducted in the following manner: Taking scene by scene, the reader of each part, shall be asked to bring before the Society any difficulty, or interesting point met with in the reading of that particular part. At the close of the discussion which may arise from this, any other person may call attention to points in that particular part not introduced by its reader. If the reader of the part should be absent or should not start any point for discussion, the part may be then dealt with by the Society generally.

The scheme of work followed during eight Sessions, 76–83 was as given below. Mr. L. M. Griffiths, Hon. Sec. of the Society says of it, "The scheme can be repeated indefinitely. It will be ever fresh. Our introduction of Non-Shakespearian Plays of the period was a great success. New plays (Non-Shakespearian) that are in our plan are very easily obtained. Those by known authors are in *British Dramatists*, edited by Keltie and published by Nimmo of Edinburgh at 5*s*. The doubtful plays are in one of the Tauchnitz volumes, 1*s*. 6*d*. or 2*s*.

	I.	*II.*	*III.*	*IV.*
Oct.	*Tit. And.*	*Mid N. D.*	*Richard II.*	*Henry V.*
Nov.	*Campaspe.*	*Faustus.*	*The Lond. Prodigal.*	*Cromwell.*
Dec.	*1 Henry VI.*	*2 Henry VI.*	*John.*	*Tam. of Shr.*
Jan.	*Love's Lab.*	*3 Henry VI.*	*Mer. of Ven.*	*Merry Wives.*
Feb.	*King David.*	*Friar Bacon.*	*Edward III.*	*Ant. and Mellida.*
Mar.	*Com. of Err.*	*Richard III,*	*1 Henry IV.*	*Much Ado.*
Apr.	*Two Gent. of Ver.*	*Romeo and Juliet.*	*2 Henry IV.*	*Poems and Sonnets.*
May.	*Locrine.*	*Edward II.*	*Every Man in His Humor.*	*Antonio's Revenge.*

	V.	VI.	VII.	VIII.
Oct.	*As You Like It.*	*All's Well.*	*Macbeth.*	*Cymbeline.*
Nov.	*Woman Killed with Kindness.*	*Alchemist.*	*Knight of the Burning Pestle.*	*Duke of Milan.*
Dec.	*Twelfth Night.*	*Meas. for Meas.*	*Ant. and Cleo.*	*Tempest.*
Jan.	*Julius Cæsar.*	*Tro. & Cress.*	*Cor.*	*Winter Tale.*
Feb.	*Yorkshire Trag.*	*Philaster.*	*Duchess of Malfi.*	*Birth of Merlin.*
Mar.	*Hamlet.*	*Othello.*	*Timon.*	*Henry VIII.*
Apr.	*Hamlet.*	*Lear.*	*Pericles.*	*Noble Kinsman.*
May.	*Epicene.*	*King & No King.*	*Virgin-Martyr.*	*New Way to Pay Old Debts.*

The Reading Tables made out on each play before it is taken up for study are a valuable adjunct of the Society's work. Doubtless it would be of service to many students if it were practicable to reproduce them all here. But some of these have been given already with other reports of the Society's work, which appeared in Vol. I. pp. 59, 93, 128, 159, 200, and 238, and in Vol. II. pp. 48, 61, 147, 189, 305, and 598. And the space at command now permits the appearance here of but one of these tables of past work, that of the Eleventh Session, 85–86.

RICHARD III. October 24, 1885.

1. The Quartos of *Richard III* were pirated copies of Shakespeare's text which appears in the 1623 Folio.
2. There is no justification for the disregard of historic truth in *Richard III.*
3. The continuity of the character of Richard in *3 Henry VI* and *Richard III* proves that the two plays were by the same author.

CAMPASPE. November 28, 1885.

1. Lyly's work is marred by the way in which he used his superficial learning to curry favor with Queen and Court.
2. Dramatic literature is indebted to Lyly for the introduction of vivacious prose-dialogue.
3. The songs in *Campaspe* are better than anything of the kind ever written by Shakespeare.

ROMEO AND JULIET. December 19, 1885.

1. Internal evidence proves that the original draft of *Romeo and Juliet* was written as early as 1591.
2. It is a weighty testimony to the massive healthiness of Shakespeare's characters, that, among the heroes of his plays, Romeo alone falls a victim to love.
3. The nurse in *Romeo and Juliet* has her original in Marlowe's *Dido.*

LOCRINE. January 23, 1886.

1. The 'dumb-show' of *Locrine* fixes the date of its production.
2. *Locrine* was written by Peele as a mock-heroic travesty in ridicule of Greene's work.
3. The comic scenes in *Locrine* are undeniably Shakespeare's.

RICHARD II. February 27, 1886.

1. *Richard II* was written by Shakespeare in two parts, the first of which was the play seen by Dr. Simon Forman.
2. Shakespeare wrote *Richard II* as a warning against the Court-Party favoured by Elizabeth.
3. *Richard II* is the most admirable of the purely historical plays.

FAUSTUS. March 27, 1886.

1. Marlowe took the plot of *Faustus* from Spies' *Historia* brought from Germany by one of the English actors.
2. Of the additions to *Faustus* by Dekker, Bird, and Rowley, those by Dekker are indistinguishable from Marlowe's own writing.
3. *Faustus* is a dramatic failure.

JOHN. April 17, 1886.

1. For the outline of *John*, Shakespeare was solely indebted to the *Troublesome Raigne*, to the author of which belongs the great merit of presenting an intelligent dramatic record of that period.
2. In *John*, Shakespeare altered history to make the play a protest against foreign intervention in the political troubles of England in his own day.
3. James Gurney's character is a striking instance of Shakespeare's power in very small matters.

EDWARD II. May 22, 1886.

1. *Edward II*, at the time of its production, was the masterpiece of history-plays.
2. The attacks made by Nash and Greene upon Marlowe show that his influence upon dramatic verse is commonly over-estimated.
3. The death-scene of Edward II moves pity and terror beyond any scene ancient or modern.

These lists of subjects for reading and discussion in connection with play studied, are "meant only to be suggestive and not at all to lay down any limit to the subjects to be brought forward."

The past month has been spent in studying *The Merchant of Venice.* The propositions chosen for a study and discussion were :—

1. The Influence of Marlowe's *Jew of Malta* is clearly seen in *The Merchant of Venice.*
2. Shakespeare was induced to take up the Story of *The Merchant of Venice* by his own money lending habit.
3. The sympathy which is aroused on behalf of Shylock is merely adventitious.

The following are the plays and proposition arranged for the study of the rest of the present Session.

KING DAVID. November 27, 1886.

1. Peele's early work was over-paid by Nash, who thereby hoped to depreciate Marlowe.
2. *King David,* with nothing to recommend it but harmonious versification, strikingly displays Peele's lack of power of invention.
3. Peele's writings largely influenced Milton.

1 HENRY IV. December 18, 1886.

1. In *1 Henry IV* Shakespeare introduces the wild pastime only to show out more clearly the virtue of serious business.
1. *1 Henry IV* is Shakespeare's finest play so far as characterisation is concerned.
3. In the representation of the Prince in *1 Henry IV* Shakespeare meant to describe himself.

FRIAR BACON. January 28, 1887.

1. Of the Elizabethan dramatists Greene alone had the literary Characteristics of Shakespeare.
2. Margaret in *Friar Bacon* is the finest delineation of woman-character in the pre-Shakespearian drama.
3. Greene's references to Shakespeare show no more than a protest against the admission of an uneducated man amongst University play-wrights.

2 HENRY IV. February 26, 1887.

1. Shakespeare wrote *2 Henry IV* to show that state-hypocrisy and plebeian cheating, being one and the same thing, are equally disastrous in their results.
2. Animosity against the Commons is the inspiring thought of *2 Henry IV.*
3. The changes made in connection with the names of Oldcastle and Falstaff prove that Shakespeare's sympathies were with the Protestant party.

THE LONDON PRODIGAL. March 26, 1887.

1. As it can be shown that *Faire Em* is by Shakespeare, *The London Prodigal* must also be ascribed to him.
2. The plot of *The London Prodigal* tells the story of a rivalship between Peele, Marlowe, and Greene for the office of poet to the Queen's theatre.
3. The fact that Shakespeare acted in *The London Prodigal* and in other plays, was enough to excite the indignation of Nash and Greene at this degradation of an author's position.

HENRY V. April 23, 1887.

1. The Quarto of *Henry V* is a pirated copy of Shakespeare's work, which for stage-purposes he had shortened from the original play as it appears in the Folio.
2. *Henry V* contains a manifesto of the political scheme of the friends of Essex.
3. Henry V is Shakespeare's ideal of highest manhood.

EDWARD III. May 28, 1887.

1. The varying proportion of rhyme-lines to verse-lines in *Edward III* shows that 1, ii—ii, ii is the only part written by Shakespeare.
2. In *Edward III*, the chief part of which must have been written by Peele, the mode of treating history is un-Shakespearian.
3. Shakespeare's gallery of female characters is incomplete without the Countess of Salisbury.

The Critical Meetings, when these propostions are considered, are preceded, it should be remembered, each by another Meeting, when the Play given is read, and the parts cast discussed, and "two of the characters in each play are chosen for critical comment by the Society generally." It is further arranged :—

"That those who take special interest in any of the undermentioned subjects should, from time to time, bring forward reports on one or more of them.

Æsthetic Criticism, Anachronisms, Animals, Arts and Sciences, Biblical and Religious Allusions, Classical and Mythical Allusions, Coins, Weights, and Measures, Demonology and Witchcraft, Dress and Social Customs, Early Dramatic Representations, Fine Art, Geography, Grammar, Historical References, Law and Heraldry, Meats and Drinks, Medicine and Surgery, Metre and Authorship, Music and Ballads, Oaths and Exclamations, Personal Histories, Plants, Play-craft, Puns and Jests, Rare Words and Phrases, Satire and Irony, Similes and Metaphors, Sources and History, Sports and Pastimes, Trade and Commerce, Tradition and Folk-lore, Various Readings.

MONTREAL SHAKESPEARE CLUB.—Nov. 2, Essay Night. Subject: *Hamlet*. (1) Mr. W. de M. Marler opened the evening with a paper upon the "Character of Hamlet." After glancing at the early difficulties of interpretation, which first received a probable solution from the genius of Goethe, the essayist developed his own view of the hero. Possessed originally of a noble, intellectual and emotional, though unpractical nature, the death of his father, the misconduct of his mother and his uncle's crime had reduced him to the state in which he appears incapable of action, though not in truth mad. The tragedy is the history of his failure. (2) Mr. N. T. Rielle followed with "Hamlet and Hamlet's Uncle." The character of Hamlet with all its inconsistences is the most lifelike in fiction; the play, the best known thing in the language. Like nature we must take it as it is without cavilling. In the occasional strains of commonplace at which we are offended, we have work of the nature of Schubert's music and Wordsworth's poetry. Nature too is sometimes uninteresting. As for Claudius, his was a noble and great nature ruined by his love for Gertrude, as Launcelot's was by his love for Guinevere. To Hamlet alone he appeared weak and contemptible. (3) Mr. F. T. Short read a paper upon "Ophelia" in which he brought out her lonely girlhood at the farm, her unprotected maidenhood in the Court, where she was naturally drawn to the Prince whose position was not unlike hers. She consents to act the spy on Hamlet in the hope of recovering her lover. The attempt fails, her father is slain, and her reason gives way. Madness comes to her as a relief. (4) Mr. A. D. Parker then took up his parable upon "Polonius." Hamlet's was a life with a great variety of correspondences, an endeavour to break through the chain of sentimentality by which it was bound. He is a man living in an environment of shams, in which the Ghost is the only reality. Hence his bitterness, his constant struggles with his surroundings typified on one of its sides by Polonius. (5) The evening concluded with notes by Mr. C. H. Gould upon Hamlet's supposed contribution to the play, and by the secretary (Mr. R. W. Boodle) upon the change of rapiers in the fencing scene.

AN INDIANA SHAKESPEARE CLASS.—A letter received from F. C. Hicks, Principal of the High School of La Porte, Indiana, after expressing the interest he feels in the *School*, and in the prospect thus opened for profitable union of Shakespeare societies in their kindred studies, through SHAKESPEARIANA, he asks whether his class will be considered "worthy of a place in the list." A cordial yes, and a place here for the few words he gives, as he says, "about what has been done here with us in the way of a beginning" it is hoped will assure him on this point.

He writes: "Since my first work in teaching I have had a class in Shakespeare, and have had the experience, so often mentioned in your pages by older and wise ones, i.e. that there is no author whose

works can be so successfully studied, even in the high school as Shakespeare's.

The senior class in the high school here, consisting of fourteen members—eleven ladies and three gentlemen—has organized itself into a class for the study of Shakespeare. They met last evening, (the 3d of Nov.) have elected officers, adopted a constitution, and ordered Rolfe's edition of the *Merchant of Venice*."

Further report of work done or questions as to difficulties encountered will be welcome.

LITERARY NOTES

Familiar Talks on Some of Shakespeare's Comedies.—By Elizabeth Wormeley Latimer, Boston:—Roberts Brothers, 1886, (445 pp. clo. 16 mo. $2.00), is a series of easy-going essays in æsthetic criticism which were delivered before a Women's Reading class in Baltimore. For similar clubs, and for students not so bent upon Shakespearian opportunities for specialistic erudition that they see nothing of Shakespearian opportunities for talking over and putting in new lights his various portraiture of all sorts and conditions of men, Mrs. Latimer's book will be found entertaining, sometimes original, occasionally naive, and often suggestive.

The Winter's Tale, *The Tempest*, *Midsummer Night's Dream*, *Taming of the Shrew*, *Much Ado About Nothing*, *As You Like It*, *Twelfth Night*, *The Merchant of Venice*, and *Cymbeline*, are the charming sources from whence the stream of discriptive characterization is fed. Coleridge, Hazlitt, Hudson, Dowden, Mrs. Jameson, and Lady Martin and the few other writers, who have taken up the thankless branch of critical interpretation, too often despised because its glory is its inexactness, and its dependence is upon a personal bias, swayed only by the degree of openness to the Dramatists' power, these notable writers, of course, have done much to lead Mrs. Latimer's study, but they have not hindered her from getting and giving an impression quite her own, and this appears in a personal, feminine, light and quite modern touch, and makes the attractiveness of her book. One of the freshest chapters is given to the *Taming of the Shrew*. That outrageously extravagant Play is made almost intelligible, and though the criticism which so represents it may seem a little wayward, it does not prove to be far-fetched, but based upon an unusual attempt to bring out the subtler points of dramatic characterization which the usual reading is too inactive to make significant. The Chapter on *The Winter's Tale* is one of the most justly appreciative. Her conception of the dramatic relation of Leontes and Hermione, tallies well

with the plot, which is moved by the interaction of this relation. Leontes is thus *le mari difficile*, whose moody readiness to suspect some hidden slight, the queenly, gracious-natured Hermione has always on her mind and seeks continually to satisfy, till on its final outrageous out-break, she has done with him utterly and through fifteen years of utter silence and seclusion assures herself first that in dignity and justice, she may forgive an altered man before she lets her return to life console his fading years. The chapter on *The Merchant of Venice* is in several instances less happy. It is odd enough certainly that it should have ever occurred to any one to wish Portia had married Antonio, and though the implication that Antonio is worth more sympathy than he generally gets is not without its value, what she says directly of him, however, does not go very deep. "Antonio is simply the rich man, generous, but without wide-spreading sympathies, Portia is different. Her heart is throbbing with sympathies; the distribution of her money will go hand in hand with warm feelings. Whatever befals her, she will walk through life scattering blessings as she goes. Bassanio is greatly her inferior. He has led the life of a gay, good-natured, spendthrift, though he is both a Scholar and a Soldier; and there is far better stuff in him than at first appears. Antonio has discerned his better nature, Portia brings it into action, and we part from him with an assured hope that he is purged of his early weaknesses, —remembering like-wise Becky Sharp's reflection, that it it is easy to be good on £3000 a year.

Each character does something for which it has to present excuses; each wrong has something right in it; each right has something wrong. Antonio's higher nature is stirred within him at sight of the cruel grasping of the Jew. He treats the unbeliever with contumely, —there his fault lies. Bassanio the true friend and gentlemanly lover, is reckless in his use of money, even squandering in a farewell banquet to his friends, part of the three thousand ducats barrowed for other uses. Jessica, with all the excuses we can make for her, is a dishonest, disobedient, treacherous daughter. Nerissa, faithful as she is, is pert; Gratiano is devoted to his friends, but vulgar in his nature and loose of tongue; Shylock has the wrongs of his race to retaliate upon the Christians,—all have flaws except the peerless Portia."

Othello and Desdemona:—Their Characters and the Manner of Desdemona's Death. With a notice of Calderon's debt to Shakespeare. A Study. By Dr. Ellits, Philadelphia: J. B. Lippincott Co., '87. (clo., 12 mo., 82 pp., $1.00.)

Desdemona dead has excited, curiously enough, more study and discussion than Desdemona living. In such a back-handed way does criticism set to work to indicate more clearly for the general appreciation the living qualities of a true but delicate characterization. So, the conflicting opinions respecting the manner of the death of Shake-

speare's graceful Griselda, being none of them in entire accord with Dr. Ellits's conclusions, so he explains in his Prologue, have led him to make a new study of the victims in that "wondrous pitiful" story of *Othello*.

His examination of the play leads him to describe the Moor very much as Booth personates him; an able, self-poised man, strong and tender, not sensually-minded nor easily jealous, who stricken to the heart with belief of his wife's falsity, became "an honorable murderer." Naught he did "in hate, but all in honor," in accordance with the Oriental, Mohammedan notion of honor which assumes the right to administer its own code against conjugal infidelity.

But though this view of Othello's character is point by point deducible from the text, it is yet a question whether the text does not show his normal nature so thwarted in its course and suffering from the stinging suspicions planted in it by a friend he thought honest, "that but seemed to be so," and his constant mind so wrenched and warped from his honorable purpose, that there were many moments, such as those Salvini terribly pictures, when "Chaos was come again" and when "perplexed in the extreme," he was impelled to call that intent murder which he had thought a sacrifice.

For the ill-fated Desdemona, Dr. Ellits is a staunch apologist. He remembers against her none of her amiable weaknesses; he passes in silence over the tragically timorous fib she told about the handkerchief; and he has nothing but admiration to yield her as to the highest womanly ideal. "In the supreme moment of her life, refused all mercy by the stern and blind justice of her husbsnd, and dying by his hand, she is true to the simplicity of her nature and the constancy of her love. She was not like Joan of Arc, a heroine and a martyr in the cause of political and religious zeal; she was one of those nobler and more numerous victims of fate, who, with serene patience and loving smiles accept their sentence with scarcely a protest or a murmur, and kiss the hand that executes it."

Charming and pure she was, and piteously lovely, yet was she such "a very simplicity woman" that her limitations will prevent her from taking the large and queenly place in most people's minds which Portia, Hermione or Imogen may hold. But Dr. Ellits well says "the depth and tenacity of her virtue" Othello fails to comprehend. The absoluteness of her trust in love put her beyond Othello's shallow guess of her; and how justly rigorous is his woe when he learns that not her love but his was tainted with insufficiency, that not she but he was false.

In considering minutely the probable manner of Desdemona's death, Dr. Ellits follows the line of expert witnesses called to the stand in the Variorum *Othello*. He quotes Othello's words,

> Here lies your niece, whose breath, indeed, these hands have newly stopped—

to show that "no other mode of death could require the use of both

hands, except suffocation by pressure on the chest and mouth." A long list of medical authorities on cases of suffocation and resuscitation, and on experiments thereupon, follow, which go to show that the precise point where death holds absolute sway is generally hard to determine in such instances, and he concludes that "suffocation is the only mode of death consistent with the closing scene of Desdemona's life. She was young, tender, fragile, and in the highest degree sensitive, and therefore, overwhelmed by the dreadful indictment brought against her. Hence, "while her youth and delicacy of organization rendered her apt to succumb rapidly to the mode of violence employed by Othello, they also caused her to exhibit more quickly the signs of death, which we are entitled also to suppose were magnified by fainting, which might delay but could not prevent the ending of the tragedy, Out of these elements, partly physical and partly psychical, in Desdemona, and admitting Othello's ignorance of the mechanism of the death he was inflicting, it is not only possible but consistent with probability that after a period of apparent death, Desdemona may have temporarily recovered consciousness and the power of speech, as Shakespeare represents her to have done."

The dozen concluding plays of this little book, point out some likenesses between Calderon's *El Medico de su Honra* (or *The Physician of his own Honor*)—as translated into French by M. Dumas Hinard in 1841,—and Shakespeare's *Othello*.

Because Othello says

> Put out the light, and then—Put out the light.—

and Don Gutierre says

> Put out the light! I will approach her in a double darkness, deprived of this torch's light, and of the light of my reason.—

and because of a few other more or less obvious parallelisms, he would have it believed that Calderon borrowed from Shakespeare. It may well be. Such literary comparisons are always of interest, but there is generally much of the human nature common to all lands and tongues back of them to explain such small likenesses, and this is unfortunately always more obvious to everybody else than to the revealer of the clue-end of a new theory.

The volume of the *Encyclopædia Britannica* just issued contains under Shakespeare, a life by the Editor, Professor Spencer Baynes and a select bibliography by Mr. H. R. Tedder.

So late and carefully prepared a bibliography as this is, will be gratefully received by Shakespeare students, Mr. Tedder in the course of his work has had many points of classification to consider, the fruit of which consideration he gave to the Library Association of the United Kingdom in a useful paper on *The Classification of Shakespeareana* read before the ninth annual meeting of the Association, held

in London, from the 28th of Sept. to the 1st of Oct. The mass of literature connected with Shakespeare it is estimated would amount to not fewer than 10,000 volumes. These it was proposed to divide into works of Shakespeare and works on Shakespeare, Biography under the second divison should be sub-divided into general and special works. Under the latter would appear titles of books, pamphlets, review articles, &c., for instance, on the autograph, birth-day, bones, crab-tree, deer-stealing, arms and genealogy, etc. etc.

Many notes of great Shakespearian interest long since have marked the issues of *The Stratford-on-Avon Herald.* Of late, Mr. J. Hill's able papers, published serially, on Shakespeare's Plays, traditionally considered, and other frequent and valuable Shakespearian contributions the readers of the *Herald* have learned to look for regularly. This being the case, a Shakespearian department has grown naturally enough to be a distinguishing feature of the weekly paper of Shakespeare's native town. And on the 1st of October the *Herald* began the regular issue in its columns of a special department, *Warwickshire Notes and Shakespearana.* The American SHAKESPEARIANA is glad to give greeting and good wishes across the seas to a publication newly started, though in the elder country. to do honor not to Stratford's greatest citizen alone, but to England's and to America's master poet.

The first article in the first issue of *Shakespearana and Warwickshire Notes,* it may be noted, was an extract from SHAKESPEARIANA for September, namely, a note, kindly sent this magazine by Professor James D. Butler, of Madison, Wisconsin. SHAKESPEARIANA is ready to find in this an omen of fellowship and is glad to further the friendly interchange by quoting in turn some Stratford notes that are too tempting for scissors to resist.

Famous Plays will be the title of a book Mr. Fitzgerald Malloy has in Press concerning plays, players, and playwrights from the Restoration period to the production of *The Lady of Lyons.* It will be published by Messrs Ward & Downey of London.

Shakespeare's *Henry VIII,* it is announced by the Syndics of the Clarendon Press, will be the next Play issued under the editorship of Mr. W. Aldis Wright.

A new biography of Mrs. Siddons, by Mrs. Kennard, is announced by Messrs. W. H. Allen & Co., of London, to be included in their Eminent Women Series.

The Life and Life-Work of Samuel Phelps, Comedian, by W. May Phelps and John Forbes-Robertson, is published by Messrs. Sampson Low, Marston & Co., of London. (demy 8vo, with portraits, cloth extra. 12 s.).

The Church and the Stage By William Henry Hudson, is printed by Messrs. Trübner & Co., of London.

A new dramatic history by Mr. William Andrews, F.R.H.S., of Hull, England, is announced among coming books. It will deal mainly with the early English drama. *The Dawn of the English Drama* in the *Home Chimes*, for September, is by the same author.

Famous First Representations, by H. Sutherland Edwards, Messrs. Chapman & Hall will have ready soon.

MISCELLANY.

Wilson Barrett on Hamlet's Age.—A Mr. A. Van Wart, having in the columns of a Sheffield paper objected to Mr. Wilson Barrett's conception of the age of Hamlet, Mr. Barrett has written the following letter in reply:—Sir,—Will you permit me the space in your next issue to answer the objections of your correspondent, Mr. Albert Van Wart, to my conception of Hamlet's age. I am glad to learn from him that he has so carefully studied the tragedy of Hamlet; but for this love which he shows for the play, I should not have troubled him or your readers with this letter. If he is as sincere in his respect for Shakespeare, as his letter leads me to believe, he will thank me for helping him to a further understanding of the poet's meaning. As Mr. Van Wart says, I am perfectly aware that the monarchy of Denmark was elective. The fact that the monarchy was elective is in my favour, for if Hamlet had been thirty years old, being, as he undoubtedly was, "beloved of the distracted multitude," the expectancy and rose of the fair state, the glass of fashion, and the mould of form, the beloved son of a beloved king, no persuasive eloquence of the usurper, Claudius, could ever have won from him the throne which he had but to ask for to immediately obtain. But the fact that he was in his minority, as I assert, gave Claudius the opportunity, which he availed himself of, in Hamlet's absence at school, to seize the crown.

In the dumb show of the play, which Hamlet instructs the players to perform, Shakespeare writes: *Anon comes in a fellow, takes off his crown, kisses it, and pours poison* in the King's ear, and exit, thereby implying that the crown was stolen. Furthermore, Hamlet himself tells his mother in the closet scene that Claudius is "a vice of kings, a cut-purse of the empire and the rule, that from a shelf the precious diadem stole and put it in his pocket." Surely, Shakespeare intended by this to imply that the crown had been stolen from the

legitimate heir of the murdered king, heir both by succession and by election, had he been of age, his eldest and only son Hamlet.

I have already stated that the lines generally spoken by the grave-digger about Yorick's skull are not Shakespeare's; that they do not appear in the early edition; that they were put in for the accommodation of Mr. Burbage.

The words, I have been sexton here, MAN AND BOY, 30 years, have been for generations calmly spoken by actors made up to look 60 years of age at least. Allowing that he was a boy of 16 years of age when he began to dig the graves, this would only make him a man of 46. None of these lines in the least degree fit in either with the rest of the text or with the accepted conception of the grave-digger, which has probably existed since the play was first produced under Shakespeare's direction. I say that these lines together with another line equally absurd uttered by the Queen, "Our son is fat and scant of breath," were interpolated by the clown, who was saying much more than Shakespeare had set down for him as the clowns did even in those days (to the evident annoyance of Shakespeare), expressly to oblige Mr. Burbage, and to apologize for his inability to look the youthful prince, and for his middle-aged, fat, and unwieldy person. As rapidly as I can I will run over what Shakespeare himself says on the subject of Hamlet's age, even at the risk of being charged with a repetition of argument. So essential to the proper understanding of his play did Shakespeare himself think the question of Hamlet's youth that he repeated *ad nauseam* throughout the play when speaking of Hamlet, that he is young. Why students and commentators will so obstinately close their eyes and understanding to what the poet himself asserts so directly passes my comprehension. I beg of Mr. Van Wart to think over the following quotations as carefully as I have done. Young Horatio in the first scene of the play alludes to the Prince as "Young Hamlet." The king says "in going back to school in Wittenberg." Hamlet, later on, speaking of Rosencrantz and Guildenstern, alludes to them as "my two schoolfellows." It is uncertain whether school or college. To Horatio he says "fellow-student; I know you are no truant." Young Laertes alludes to Hamlet's love—"A violet in the youth of primy nature." Forward (namely precocious). Nay more he tells his sister that Hamlet's mind is as yet unformed, and, further that he has not yet done growing.

> For nature crescent does not grow alone
> In thews and bulk, but as this temple waxes,
> The inward service of the mind and soul
> Grows wide withal.

Are we to believe that at the age of thirty Hamlet had not done growing, that his mind was unformed? Polonius says to his daughter, this young girl of eighteen years—"For Lord Hamlet, believe so

much in him that he is *young*." Would he say this of a man of thirty? The ghost of his father says—"Freeze thy *young* blood," and "Know thou, noble youth." Do these words seem to apply to a man of thirty? The King says to Rosencrantz and Guildenstern—"That, being of so young days brought up with him, and sith so neighbour'd to his youth." Hamlet says, in appealing to the same two schoolfellows. "By the constancy of our youth," and calls them good lads. The King in speaking to the Queen alludes to him as "this mad young man." Is it within the bounds of reason to suppose that Shakespeare in all these passages, putting aside the internal evidence of the play itself, could possibly have been speaking of a man of 30? Surely not. At all times Shakespeare takes the utmost care to suggest in his dialogue the appearance and age of his characters. He makes Othello say, "I have declined into the vale of years." He speaks of the young Orlando, "the young Romeo," "the young Mercutio." He makes Macbeth say of himself, "I have fallen into the sear and yellow leaf, and that which should accompany old age," and so on *ad infinitum*.

I have no hesitation in saying that I respect Shakespeare's own opinions as to the age and appearance of his characters more than those of any commentator upon his works the world has yet produced, and I cannot be led to believe that with his unparalleled wealth of language he was unable to find any other word than "young" to describe so glorious and important a creation as Hamlet if he intended him to be a man of thirty.—Birmingham *Mail*.

The Manager of the Drury Lane on Shakespeare's Plays.—At the Mayorial Banquet given in the Town Hall of Stratford-on-Avon, on the night of the 22d of Oct., Mr. Augustus Harris the well-known London Manager responded to the toast of "The Visitors." The covers were laid for two hundred, and many distinguished guests honored Sir Arthur Hodgson's annual Civic Banquet. Mr. Harris's response was equal to the importance of the occasion and was received with appreciation.

He remarked that they were approaching "the witching hour of night when churchyards yawn," and that he had no intention of giving them a speech long enough to induce them to follow that example. (Laughter.) He must say, however, that it was with the greatest pleasure he came down to Stratford to partake of the hospitality of their worthy Mayor, Sir Arthur Hodgson—(applause)—for he felt a deep interest in everything pertaining to the classic town, with its rich and historical associations. He had the honor only a few months ago of receiving Sir Arthur at the head of a distinguished party of Indian and Colonial visitors on the occasion of their visit to the old house in Drury Lane—(applause)—and he little thought that in so short a time he should again have the pleasure of meeting him. He (Mr. Harris) made the confession with shame that this was the first

time he had come down to see the tomb of that great poet whose works were held in such great admiration all the world over, and whose marvellous plays had been so often produced on the boards which he had the honor to control in London. It seemed to him that he owed a sort of apology to that great spirit which had departed, but which still lived, and ever would live, as long as Englishmen could speak or read his work. (Applause.) He owed an apology for not always producing Shakespeare's plays upon the boards of Drury Lane; but at the same time he thought that he could plead some justification. He felt that during the time he had been manager of the old house he had contributed his little quota towards the production in an adequate manner of some of the great poet's works. (Hear, hear.) He could refer with feelings of pride to the wonderful performances of the Meiningen Company, to the representations of *Julius Cæsar* and *Twelfth Night*, and of some other of their great poet's plays, all of which, he ventured to say, were put upon the stage in such a manner as to cause delight in every true lover of Shakespeare. (Applause.) He had also, during the seven or eight years he had been at Drury Lane, arranged other Shakespearian productions, but unfortunately the large size of the theatre and the comparatively small number of playgoers precluded the hope that Shakespeare's plays could be continuously represented there. Something was required to fill the house nightly. With a smaller theatre he felt that the conditions would be different. However, he had every reasons to believe that the plays, Shakespearian and others, which had been produced in the old house had not only satisfied the British people as a whole, but satisfied the more exacting portion of it—those persons living in the birthplace of the poet, whom he had always looked upon as the custodians of all that related to the name and fame of the great dramatist. (Applause.) Mr. Harris, in conclusion, spoke of the pleasure with which he had that day visited the handsome little theatre erected in honor of Shakespeare in the poet's own town. They all knew that it was mainly owing to the munificence of their townsman Mr. Charles Flower—(cheers)—that the erection of that theatre was due, and every visitor to Stratford and the whole of its inhabitants he thought owed a deep debt of gratitude to Mr. Flower for the noble manner in which he had come forward to honour and to perpetuate the memory of their illustrious fellow-townsman, William Shakespeare, (Applause.)

Lodovyk Grevill.—Perhaps the most remarkable man connected with Stratford-upon-Avon in Shakespeare's youthful days was Lodovyk Grevyll, whose career of reckless extravagance ended with murder and forgery. Belonging to the distinguished Grevill family, his branch had long held the Manor House of Milcote, which this spendthrift possessed together with the extensive manor and estates of Alveston. Fired with the project of erecting a castle upon the hill near Milcote, he expended all his resources on his scheme. He called his castle

"Mount Grevyll," and removed into it from the Manor House. Brought to the verge of ruin he murdered a well-to-do farmer, named Webb, whose will he afterwards forged. I am able to give some particulars of his Alveston estates, but shall be glad to learn if anything is known of Webb, his victim. He resided in Oxfordshire. Possibly he was one of the family of substantial farmers of that name in the neighbourhood of Stratford, relatives of Robert Arden's second wife, her brother Alexander marrying Arden's daughter, the sister of William Shakespeare's mother. The subject appears to me worth investigation.—J. Hill, in Stratford *Shakspearana and Warwickshire Notes*.

The Work of the Memorial Librarian.—Mr. F. Hawley, the librarian and curator of the Shakespeare Memorial, Stratford-on-Avon, has compiled a Rhyme Index to Shakespeare's Poems and Plays, and seeks a publisher for it. He gives every word used by Shakespeare in rhyme, and all the words with which it rhymes; first in modern spelling, then in the spelling of the best quarto or first folio, and adds a third column with his suggested Shakespearian pronunciation. He does not agree in many points with Mr. Alexander J. Ellis, whose treatment of Shakespeare's rhymes in his "Early English Pronunciation" is the standard authority on the subject, or with Mr. Henry Sweet, who, by the way, is now revising and greatly enlarging his "History of English Sounds." Another piece of work Mr. Hawley in which is engaged is the formation of a representative committee to ask for subscriptions of money and donations of books for the Shakespeare Library in the Memorial Buildings. Very few books, pamphlets, playbills, and drawings have yet been presented. The library has no original or facsimile quartos, and wants very many editions, both of Shakespeare's works and of his separate plays.—*The Academy.*

A Tradition Bearing on Macbeth.—"A Scot" writes:—You are quite right in your surmise that there are Scotchmen living who trace their descent to the companions of Macbeth. In the old parish kirk of Kirriemuir, which is three miles distant from Glamis Castle, the scene of Duncan's murder, there is a stone bearing this inscription, "Erected to Donald McKay, bowler to King Malcolm." The stone is now disfigured, and much broken, but when I first saw it, it was not only legible, but showed a carved figure of a man—presumably Donald McKay—pointing a weapon, suspiciously like a gun, at a bird. A local antiquary, named James Donald, tried to discover the history of this stone, about which he has written a ballad. All he could discover, however, was that the McKays of a neighbouring farm called Whiteburns, claimed descent from King Malcolm's "bowler" on the strength of it. The stone was a tradition in Kirriemuir a hundred years ago.—*Midland Counties Herald*, Birmingham.

SELECTED NOTES

ON

PRECEDING PARTS I AND II,

OF THE

Selected Reprints.

[*To be Continued.*]

NOTES.

Typographical.—To prevent any possible misconception, it should be explained here, as has been said elsewhere, (in October number *A School of Shakespeare*, p. 460,) that in the preceding Reprints and in others to follow, though in general form the look of the page may suggest the appearance of the original, there is no attempt made to give the old types. For the long s, for v for u, and u for v, I for J, and so on, for quaint initial letters, head-pieces and tail-pieces, one must refer to the original or facsimile editions. The matter, the spelling, and the punctuation, only, is it intended to reproduce here.

The First Folio, and the Quartos.—After Shakespeare's Plays had proved successful at the Play-houses and his name was in all men's mouths, unscrupulous and enterprising printers began to make capital for themselves out of his fame by selling cheap six-penny copies of many of his Dramas.

These copies of single Plays published in quarto form, known as the "Quartos," continued to be issued surreptitiously during Shakespeare's life-time, and were the only publications of the Plays extant until the issue of the first Folio. Shakespeare himself, having sold the pieces he made to the Theatrical Companies, doubtless, had no exclusive right to them, and he seems to have considered himself in honor bound to relinquish in them any further special property than that secured by their representation on the Stage for which they were made.

It has also been observed that as a member of the Theatrical Companies it was to his interest as well as to their's, not to make their Stage Novelties less fresh to their play-going public.

Similar instances of the neglect of Dramatists, to edit their works are not wanting. Thomas Heywood in his preface to *The English Traveller*, at the same time noting that this play was "one among two hundred and twenty in which he had an entire hand, or at the least a main finger," goes on to explain why his plays were never collected, and says, "One reason is that many of them, by shifting and changing of companies, have been negligently lost. Others of them are still retained in the hands of some actors, who think it against their pecu-

liar profit to have them come in print; and a third that it was never any great ambition in me to be in this kind voluminously read." Middleton was similarly careless of his best work, which remained unpublished till after his death; and in his dedication of *The Witch* to Thos. Holmes, Esq., he explains how it was "not without much difficulty, upon 'a taste of (his friend's) desire,' that he had recovered this play unto his own hands."

The matter for these catch-penny issues had, probably, doubtful authority. It was obtained occasionally from the M.S. playbooks, or by bribing actors to supply their parts, or by taking down the words of the play during its performance, or writing them up from data more or less scanty and inaccurate.

In some such ways, by hook or by crook, sometimes very fair copies and sometimes manifestly bad ones, were made up, to be cried in the streets and hawked about the city. To the better attract attention, and to give criers an imposing mouthful of words to call aloud, long sensational titles often were added.

After Shakespeare's death and even after the publication of the First Folio, Quarto editions of separate plays—none, however, of any new play—continued to appear, some of these later ones being issued under the editorship of Davenant, of Betterton, and of Dryden.

Shakespeare's widow, who survived her husband, seven years, it is supposed, may have had a right to claim a share in the property and profit of a collected edition of the plays. At any rate, it was not until her death in 1623 that Shakespeare's fellow-actors and fellow proprietors of the Blackfriars and the Globe brought out the first collected edition of Shakespeare's Works, the Folio of 1623.

"The First Folio Edition of Shakespeare," writes Mr. Halliwell-Phillipps in his preface to the reduced fac simile reprint of the First Folio, "is the most interesting and valuable book in the whole range of English literature. There is no work in that literature at all approaching near to it in critical value. When it is mentioned that this volume is the sole authority for the texts of such master-pieces, as the *Tempest*, *Macbeth*, *Twelfth Night*, *Measure for Measure*, *Coriolanus*, *Julius Cæsar*, *Timon of Athens*, *Antony & Cleopatra*, *Cymbeline*, *As You Like It*, and *The Winter's Tale*—were the rest of the book waste-paper, enough will have been said to confirm its unrivalled importance. And its value increases every day, for day by day it is more clearly ascertained that many of the subtler meanings of passages in the works of Shakespeare depend upon minute indications and peculiarities which are alone to be traced in the original printed text.

A few of the dramas in the First Folio were possibly edited from Shakespeare's original manuscripts. This may be conjectured to have been probably the case with some of the author's latest productions,

single copies of which might have sufficed for some years for the necessity of the theatres; but there can be no doubt that most of the autographs of the plays had been lost some time before the writer's decease, many possibly having been destroyed by the fire at the Globe Theatre in the year 1613. The editors of the Folio, however, boldly assert that they 'have published them as where before you were abused with divers stolen and surreptitious copies, maimed and deformed by the frauds and stealths of injurious impostors that exposed them, even those are now offered to your view, cured and perfect of their limbs and all the rest absolute in their numbers as he conceived them,' &c. This evidently is meant to imply that the whole of the volume was carefully edited from the author's manuscripts, whereas it is certain that in several instances Heminge and Condell used printed copies of the old quarto editions, in which were certain manuscript alterations, some of the latter being valuable, but others the reverse, Horne Tooke, indeed, inconsiderately followed by numerous others, goes so far as to say, that 'the First Folio is the only edition worth regarding;' adding—'it is much to be wished that an edition of Shakespeare were given *literatim* according to the First Folio, which is now become so scarce aed dear, that few persons can obtain it; for, by the presumptious license of the dwarfish commentators, we risk the loss of Shakespeare's genuine text which that Folio assuredly contains, notwithstanding some few slight errors of the press:' Horne Tooke was not so well read as were the commentators, none of whom could have exhibited such an entire ignorance of the value of the Quartos. Everyone, however, who has really studied the question, must admit that his opinion is correct in regard to no inconsiderable portion of the Folio volume, and that, even in those cases in which the text of the Quartos are on the whole to be preferred, no student of Shakespeare could possibly dispense with incessant references to the collective edition. The value of the First Folio is so unequivocal, that there is no necessity for the wildest partizan to resort to exaggeration."

[*To be Continued.*]

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